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" 17, 18 F.C.O. Examination (Organ Playing).
" 19 Diploma Distribution.
" 23 A.C.O. Examination (Paper Work).
" 24, 25 A.C.O. Examination (Organ Playing).
" 26 Diploma Distribution.
" 30 Annual General Meeting.

Candidates' names for the Midsummer Examinations should be sent in on or before July 9, addressed to the Hon. Secretary, College of Organists, Bloomsbury Hall, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

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July 23—Practical.

July 24—Paper Work.

Last day for entry, July 18.

By order of the Council,
MORETON HAND, Hon. Sec., *pro tem.*

J. T. FIELD, Sub-Warden.

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E. J. HOLLAND, Chairman.

GLoucester Musical Festival

SEPTEMBER 3, 4, 5, and 6, 1889.

Patrons: H.M. THE QUEEN and H.R.H. THE PRINCE OF WALES.

Madame ALBANI.

Miss ANNA WILLIAMS.

Miss HILDA WILSON.

Mr. EDWARD LLOYD.

Mr. BARRINGTON FOOTE.

Leader: Mr. CARRODUS.

Conductor: Mr. C. LEE WILLIAMS.

Reciter: Mr. CHARLES FRY.

IN THE CATHEDRAL:—

TUESDAY, at 1.30.—Mendelssohn's ELIJAH.

WEDNESDAY, at 11.30.—Parry's JUDITH, conducted by the Composer; Rossini's STABAT MATER.

WEDNESDAY EVENING, at 7.30.—C. Lee Williams' THE LAST NIGHT AT BETHANY: Haydn's CREATION (Parts 1 and 2).

THURSDAY, at 11.30.—Sullivan's PRODIGAL SON, conducted by the Composer; Gounod's MESSE SOLENNELLE; Spohr's LAST JUDGMENT.

FRIDAY, at 11.30.—Handel's MESSIAH.

GRAND CONCERTS IN THE SHIRE HALL:—

TUESDAY EVENING, at 8.—Mackenzie's DREAM OF JUBAL, conducted by the Composer; NEW CHORUS by Miss Ellcott, and VIOLIN SOLO by Mr. B. Carrodus, &c.

THURSDAY EVENING, at 8.—Sullivan's GOLDEN LEGEND, conducted by the Composer.

Choral Services daily; Special Closing Service on Friday Evening, with Mendelssohn's "Hymn of Praise."

Prices of admission: Reserved Seats, 15s. to 1s.; Unreserved, 3s. 6d. to 1s.; Serial Tickets, 1s.

For regulations, programmes, tickets, &c., apply to Messrs. Partridge and Robins, 155, Westgate Street, Gloucester.

D. R. HOCH'S CONSERVATOIRE for all branches

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Tuition is given by Frau Dr. Clara Schumann, Miss Mary Schumann, Miss Eugenie Schumann, Miss Florence Rothschild, and by Messrs. James Kwast, Valentine Müller, Lazzaro Uzielli, James Meyer, Ernest Engesser, K. Bevier, A. Gluck, and K. Stasny in Pianoforte; by Mr. Henry Gelhaar in Organ; by Professor Hugo Heermann, Professor Nier-Koning, and Fritz Bassemann, in Violin and Viola; by Professor Bernhard Cossmann in Violoncello; by W. Seltrecht in Contrabass; by C. Preusse in Horn; by H. Weinhardt, Trumpet; by Dr. Gustav Gunz, Dr. Franz Kröhl, and Mrs. Constantine Schubart and Henry Herborn in Singing; by Director Dr. Scholz and Messrs. F. Knorr and A. Egidi in Theory and Composition; by Dr. G. Veith in German Literature; by Mr. K. Hermann in Declamation and Mimics; by Mr. L. Uzielli in Italian Language. The fee for the Special Branch and necessary accessories is 360 marks; for the Finishing Classes of the Pianoforte and Singing School, 450 marks per annum. Applications to be made to the Direction of Dr. Hoch's Conservatoire.

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(founded 1772) hereby offers for COMPETITION a PRIZE of TEN GUINEAS for a GLEE for four equal voices (A.T.T.B.) without accompaniment. Conditions of competition may be obtained from Mr. Turle Lee, 48, Kellett Road, Brixton, London, S.W. Dr. J. F. Bridge has kindly consented to adjudicate.

CANTERBURY CATHEDRAL—DEPUTY LAY-CLERK.

WANTED, a Tenor for the Choir of Canterbury Cathedral. A competent and otherwise suitable singer would be appointed to a permanent Lay-Clerkship on the first occurrence of a vacancy. Salary (for the present) about £75. Candidates must be communicants, under 30. Applications, with testimonials, to be sent to the Rev. The Precentor, Green Court, Canterbury, on or before July 13.

KING'S COLLEGE, Cambridge.

A TENOR CHORAL SCHOLARSHIP, of £60 a year for three years, will be offered for competition on July 31. Candidates must be under 25 years of age, and must have a good voice, considerable proficiency in reading music, and some elementary knowledge of classics and mathematics. For particulars apply to the Dean. Names to be sent in by July 24.

PROFESSIONAL NOTICES.

MADAME ANNIE ALBU (Soprano).
Concerts and Oratorio, address, 10, Albert Terrace, Blackpool.

MISS EFFIE CLEMENTS (Soprano).
Address, 36, Albion Street, Hyde Park, W.

MISS MARY DITCHBURN (Medalist, Soprano)
(First-class Society of Arts).
For Oratorios, Cantatas, Ballads, &c., 21, Albany Rd., Stroud Green, N.

MISS MARJORIE EATON (Soprano)
(Pupil of W. Shakespeare, Esq.).
237, Katherine St., Ashton-under-Lyne; or 22, York Pl., Portman Sq., W.

MISS FUSSELLE (Soprano)
(Pupil of Madame Sainton-Dolby, formerly her Assistant Professor;
Licentiate (Artist) of the Royal Academy of Music).
For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MISS MAY GOODE (Soprano).
For Oratorios, Concerts, &c., address, Piercy Watson, Professor of
Singing, St. Cecilia, Leamington Spa.

MADAME PROBERT-GOODWIN (Soprano).
Oratorio, Cantata, or Ballad Concerts. Arundel House, Woodfield Rd.,
Redland, Bristol; or 44, Tressilian Rd., St. John's, London, S.E.

MISS ANNIE MATTHEWS (Soprano).
For Concerts (Oratorio and other), Banquets, &c., address, Goring
House, 8, Hayter Road, Brixton Hill, S.W.

MISS ELLIOT RICHARDS (Soprano).
For Oratorios, Concerts, &c., Address, 9, Oakley Street, Northampton.

MISS EDITH STEVENS (Soprano)
(Pupil of Mr. Fred. Walker).
Is open to engagements for Oratorio, Classical and Ballad Concerts,
Organ Recitals, &c., Address, Beverley House, Barnes, Surrey; or,
Mr. Sexton, 447, West Strand.

MISS ESMÉE WOODFORD (Soprano).
(Reference, W. H. Cummings, Esq.)
For Oratorios, Concerts, &c., address, 37, Eardley Crescent, S.W.

MDLLE. JOSÉ D'ARCONVILLE (Contralto),
Parsonage Road, Withington, Manchester.

MISS EMILY FOXCROFT (Contralto),
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For Oratorio, Operatic or Ballad Concerts, Lessons, &c., 21, Cromwell
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MISS COYTE TURNER (Contralto).
For Concerts, Oratorios, &c., Address, 21, Alexandra Road, Finsbury
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MISS MARY WILLIS (Contralto or Mezzo-Soprano)
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For Oratorios, Concerts, &c., address, 9, Rochester Terrace,
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MR. WILLIAM DELLER (Tenor)
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For Concerts, Oratorios, At Homes, &c., address, 103, Finborough
Road, South Kensington, S.W.

MR. JOHN HART (Tenor).
For Oratorios, Operatic Recitals, Concerts, &c., 10, Park Road,
Middlesbrough, Yorkshire.

MR. LLOYD JAMES (Tenor).
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References kindly permitted to A. J. Caldicot, Esq., Atherton
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MR. HARRY STUBBS, R.C.M. (Tenor),
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Address, 18, The Cloisters.

MR. HENRY BAILEY (Baritone).
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MR. HAMILTON BENNARD (Baritone).
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MR. HOWARD LEES (Bass).
For Oratorios, Concerts, &c., address, Delph, Manchester.

MISS MAUD LESLIE (Soprano) desires that all
communications respecting Concert Engagements, &c., be
addressed to her residence, 41, Crystal Palace Road, Dulwich, S.E.

MISS EDITH MARRIOTT (Soprano) begs to
notify her CHANGE OF ADDRESS to Oaklands, Parson's
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MADAME LAURA SMART (Soprano) requests
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MR. THOMAS POWELL (Alto) begs that all
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MR. SINCLAIR DUNN (Tenor) requests that all
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MR. HOLBERRY HAGYARD (Principal Tenor,
Trinity College, Cambridge) desires to say that he will reside
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MR. EGBERT ROBERTS (Bass) requests that
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MR. and MRS. WALLIS A. WALLIS (Bass and
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MISS CLARA TITTERTON, Associate and Silver
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C OLLEGE OF ORGANISTS and other Musical Examinations. Candidates prepared on the "payment by result" system. No fee until success is attained. Allegro, Novello, Ewer and Co., 1, Berners Street, W.

M R. BANTOCK PIERPOINT begs to announce his REMOVAL to Halton, Streatley Road, Kilburn, N.W., and requests that all communications may be directed as above, or to his Agent, Mr. N. Vert, 6, Cork Street, W.

BIRTH.—HEATH.—On June 4, at 19, Holland Road, Liscard, Cheshire, the wife of FREDERICK HEATH (née Jessie Percival, A.R.A.M.) of a Daughter.

C HOIR BOYS.—Two LEADING TREBLES WANTED at St. Mary's Church, Balham. Salary, £10 each. Age, 13 to 15. Apply at the church, Wednesday evenings, at 7.30.

C HRIST CHURCH CATHEDRAL, Oxford.—There are VACANCIES in the Choir for Boys between 9 and 17 years of age. For further particulars apply to the Rev. the Master, Cathedral Choir House, Oxford.

A LTO and TENOR WANTED for St. Andrew's, Ashley Place, S.W. Stipend, £20. Organist, 251, Vauxhall Bridge Road.

T ENOR WANTED for a West End Church, immediately. Stipend, £10. Apply, by letter, to B. E., care of Mr. Tapper, Bookseller, Westbourne Grove, W.

T ENORS AND BASSES WANTED for Surplice Choir. Travelling expenses allowed. Apply, Wednesdays, 8 p.m., or on Sundays, to Mr. George Cooper, Christ Church, Newgate St., E.C.

S OPRANO.—Lady (pupil of Mr. David Strong) desires SUNDAY CHURCH APPOINTMENT. First-class certificate Society of Arts and Medalist. Good reader and excellent middle voice. Miss Mary Ditchburn, 21, Albany Rd., Stroud Green, N.

T ENOR, disengaged. First-class Reader and Soloist. Church of England. Albert Upstone, 4, Pymont Grove, West Norwood.

T ENOR REQUIRES ENGAGEMENT in London Church Choir. Special experience in Roman Catholic Service. T.G., 94, Colvestone Crescent, Dalston.

O RGANIST.—WANTED for the Parish Church of Dalry, Ayrshire, to enter upon duties in beginning of August. Salary, about £50. Residence in the parish essential. Further particulars may be obtained from Mr. Logan, Session Clerk, with whom applications to be lodged by July 1 next.

O RGANIST WANTED for St. John's Church, Newport, Isle of Wight. Must be an Evangelical Churchman and able to direct Choir. Salary, £20 per annum; duties to commence early in July. Apply to Churchwardens.

O RGANIST and CHOIRMASTER WANTED for Wilton Parish Church, Hawick, N.B. Salary, £50. Applications, with copies of testimonials, to be lodged with the Session Clerk not later than 20th July inst.

O RGANIST and CHOIRMASTER WANTED for Lauriston Place U.P. Church, Edinburgh. Salary, £60 per annum. Candidates must be able to teach both notations, and prepared to begin duties by September 1. Testimonials and references to be lodged, not later than July 10, with Mr. G. Graham, 21, Forest Road, Edinburgh, from whom printed conditions of engagement may be had. The Organ is a Three-manual (37 stops), presently being built by P. Conacher and Co., Huddersfield.

O RGANIST and CHOIRMASTER required, for the Church of St. Philip, Battersea. Services fully choral. Anglican. Stipend, £10. Apply, by letter only, The Vicar.

O RGANIST, of over 20 years' experience, and well known Composer, is open to an ENGAGEMENT as ORGANIST only, and CHOIRMASTER. Would accept appointment as Organist only, to play at principal services. West-End or City preferred. Address, stating salary and duties, Anglican, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

O RGANIST and CHOIRMASTER, holding Certificates R.A.M. and T.C.L., desires ENGAGEMENT in London or Suburbs. Church or Chapel Appointment. Good testimonials, and seven years' teaching experience. Small Salary. Address, M. H. W., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

M R. HENRY J. BAKER, Organist and Choir- master of St. Michael's, Bowes Park, N., for the past 14 years, and Associate of the Philharmonic Society, is now open to a RE-ENGAGEMENT, in London or Suburbs, where good music is made a feature. Thoroughly experienced in choral and orchestral work, and all church music of the highest order. Address, 378, Green Lanes, N.

O RGANIST and CHOIRMASTER desires ENGAGEMENT, in or near London. Excellent testimonials. Moderate salary. E., 51, Cumberland Street, Pimlico, S.W.

O RGANISTS.—Young Man, experienced, would give his services as ASSISTANT ORGANIST in return for practice on good organ. Letters, Organ, 29, Sterndale Road, West Kensington Park, W.

G ENTLEMAN requires Post as ORGANIST (daily services if required), with opportunity of obtaining Pupils. Could train a Choir. Moderate Salary. Alpha, Wadenehoe Rectory, Oundle.

A GENTLEMAN, residing in attractive watering place in West of England, wishes to EXCHANGE a rising CONNECTION in TEACHING for one in London or Suburbs. Address, J. L. K., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

T O SEASIDE ORGANISTS.—A Gentleman, experienced Organist and Choirmaster, will be glad to deputise for a few weeks, from end of July to early September, in exchange for comfortable furnished apartments. Address, A. H. Bonser, Forest Lodge, Sutton-in-Ashfield.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1889.

“MUSIC OF THE WATERS.”

MISS LAURA ALEXANDRINE SMITH, whose handsome volume with the above title has recently come into our hands, is to be congratulated upon the choice of her subject. A certain nameless charm has always attached itself to music when heard on the sea or on the water, a charm which did not escape Byron when he wrote—

There be none of Beauty's daughters
With a magic like thee;
And like music on the waters
Is thy sweet voice to me.

Music heard under certain conditions exerts a peculiar spell on the hearer, and if we were asked to particularise, we should say without hesitation, invisible music, and music on the waters. Some things linger long in the memory, and in our own individual experience we have never heard anything more impressive than the carols sung on the first of May on the top of Magdalen Tower at Oxford, or the sound of the Dorchester bells as one rows down the Thames. It may be imagination, but all sounds seem to be endowed with a different quality when heard above the “watery ways” of sea or stream. On the west coast of Ireland we have seen seals following a boat for quite a long distance, attracted by singing on the part of the occupants. Have any of our readers listened to good singing in a cave on the sea? If not, they are incapable of estimating the full beauty of the human voice when heard under these truly romantic conditions. It is not therefore to be wondered at that the sea, and the waves, and the waters should have acted as a powerful stimulant to the creative powers of many musicians. In the music of nature the voices of the great deep are the most impressive of all. Many instances occur at once without going far afield: Handel’s “Water Music” for one; Wagner’s “Flying Dutchman” for another—inspired, as his biographers generally agree, by his own individual experiences in early life on a stormy voyage. *Siegfried’s* “Rheinfahrt,” again, is another striking case in point, and if we turn from Wagner to Brahms, we shall find that he, too, has been inspired by the mystery and romance of the sea, as illustrated in the legend of Vineta, the buried city on the Baltic—inspired to write what is perhaps the most wonderful part-song that even Brahms has written. Even if we descend to the nethermost depths of composition, we shall generally find that the least detestable effusions have something to do with the sea. The least vile drawing-room ballads are the pseudo-nautical, as becomes a nation whose goings, in spite of steam and science, are still largely on the great waters.

The water music, however, with which Miss Smith has to deal is of a particular sort, and is primarily confined to those songs known as “chanties” (pronounced *shanties*, probably from the French *chanter*), which are sung by the sailors of the mercantile marine at their work, at the fo’c’sle head or during the dog watches. On vessels of war, as Miss Smith correctly reminds her readers, “the drum, fife, or boatswain’s whistle furnish the necessary movement regulator,” whereas in the merchant service “the heavier work is done by each man doing his utmost at the same moment. This is regulated by the ‘chanty,’ and here is the true singing of the deep sea—it is not recreation, it is an essential part of the work. It will masthead the topsail-yards on

making sail; it will start the anchor, ride down the main-tack with a will; it will break out and take on board cargo, and keep the pumps going. A good voice and a stirring chorus are worth an extra man.” Or, as Mr. Dana puts it in “Two years before the mast,” “A song is as necessary to sailors as the drum and fife to a soldier. They cannot pull in time, or pull with a will, without it. Many a time when a thing goes heavy with one fellow yo-ho-ing, a lively song, like ‘Heave to the girls,’ ‘Nancy oh !’ ‘Jack Crosstree,’ &c., has put life and strength into every arm. We often found a great difference in the effect of the different songs in driving in the hides. Two or three songs would be tried, one after the other, with no effect; not an inch could be got upon the tackles. When a new song struck up it seemed to hit the humour of the moment, and drove the tackles to blocks at once. ‘Heave round hearty,’ ‘Captain gone ashore,’ and the like, might do for common pulls; but on an emergency, when we wanted a heavy, raise-the-dead pull, which should start the beams of the ship, there was nothing like ‘Time for us to go,’ ‘Round the corner,’ or ‘Hurrah! hurrah! my hearty bullies !’ ‘Cheerily, men,’ when we came to masthead the topsail-yard, with all hands at the halyards, might have been heard miles away.” Mr. Dana also gives a practical illustration to prove the truth of the line—

For the tired slave, song lifts the languid oar.

[which may supply a new commentary on that difficult phrase in Virgil, *rumore secundo*, when he says: “We pulled the long distances to and from the shore with our loaded boats without a word spoken, and with discontented looks, while they not only lightened the labours of rowing, but actually made it pleasant and cheerful by their music.” The effect of a military band on *terra firma* is too well known to need our insisting upon it here. It not only helps the tired soldier to step out, but it forces the loafer and lounger to strut along in strict time. This invigorating and exhilarating effect of music suggests an allusion to its therapeutic properties. Mr. Finck, whose interesting volume of essays was noticed in the columns of our last issue, quotes in this connection the testimony of an eminent physician who states that while he knows of no case of insane people having been cured by music, he has often witnessed the soothing and tranquillising influence it has exerted on his patients. The case of King Saul occurs to one as the best known instance of the healing power of music. But, on the other hand, one must not lose sight of the disastrous and exasperating effect wrought on Babbage and John Leech by barrel-organs.

The fact that a large number of sailors’ songs are primarily employed to regulate their movements in the performance of some manual labour, may prepare us for the apparently meaningless and perfunctory nature of the words attached to them. No doubt there is a substratum of sense somewhere, but one has to dive very deep to discover any coherence in the literature of the capstan-bar. Take, for example, “Old Stormy,” of which the following lines may serve as a sample:—

Solo. Old Stormy he is dead and gone:
Chorus. To me, way, bay, storm along, John!
Solo. Old Stormy he is dead and gone:
Chorus. Ah, ha! come along, get along, storm along, John.
Solo. Old Stormy he was a billy old man:
Chorus. To me, way, you storm along.
Solo. Old Stormy he was a billy old man:
Chorus. Pi-i-i, massa, storm along.

The foregoing lines are decidedly difficult to construe—almost as difficult as the astounding English versions set to Brahms’s new Part-songs (Op. 104), by Mrs. John P. Morgan, of New York. There are, of course, some good songs—from the literary point

of view—in the repertory of the sailor, whether blue jacket or merchant mariner, but they are few and far between. "Home, dearie, home," given on page 25, is a touching and pathetic ballad; but Miss Smith has erred in imagining it to be an old established favourite, and beguiled some of her reviewers into the same error; the words being really an admirable imitation of the old style from the clever pen of Mr. W. E. Henley. Miss Smith has a superabundance of enthusiasm, but she is conspicuously bereft of all critical instinct. One instance of this want is too delicious to be passed over. In a hauling "chanty," the hero of which is Bonny—i.e., Bonaparte—the line occurs "Bonny went to Elbow," obviously a marine variant for Elba. On this the author sagely comments as follows in a footnote: "Where is 'Elbow'? I think it is a sly hit at Bonny's want of elbow-room when immured." Again, what are we to say to the want of lucidity which induces this genial authoress to sandwich the Eton boating song between two classical songs of the sea—"True Blue" and the "Ballad of John Dory." It is as though one should see a gilded youth of to-day, in flannels and "blazer," walking arm in arm with Drake and Raleigh. This want of arrangement pervades the whole book and deprives it of all value as a work of reference. Furthermore, the musical illustrations are almost invariably characterised by blunders of the grossest order. For example, on page 255, the Russian National Anthem is given with no less than eight solecisms—an inexcusable proceeding when one reflects that Miss Smith could have found it correctly given in at least a dozen collections. But we can almost forgive Miss Smith anything in our gratitude for the delightful bull which she has perpetrated on the following page. We transcribe the paragraph *in extenso*: "The singular peculiarities of the double-bass voice (*sic*), which supports the chords of the chants of the national worship, together with the players of the horn-bands' automatons of one note in Russia, are attributed by many to the state of serfdom, of no more real value in regard to art than so many organ pipes, since the singers or players can be little more than machines, comprising each a few select notes, whose owners are fit for small other service. However this may be, the Russian voice, be it free or slave, is universally allowed to be most melodious, and, like most northern countries, it would be impossible to overrate the freshness and vigour of its song melody. The sadness of it is seldom tinctured with languor; the sweetness has something in it that braces as well as charms the sense. This may even be remarked when the minor key predominates, as it does so largely in Russian music." "The singular peculiarities of the double-bass voice" is worthy of Boyle Roche, and recalls somehow Artemus Ward's famous remark about the Mormon apostle, "his religion is singular, but his wives are plural." And then the "horn-bands' automatons of one note"! This is as obscure as Sordello or Persius. The last two sentences, be it observed, have already figured on page 203 as a quotation from Chorley, but Miss Smith has here incorporated them in her text without quotation marks.

One whole chapter in Miss Smith's book is devoted to Gaelic boat songs and Scotch sea songs. One cannot help feeling struck—if we accept Miss Smith's airs as correctly given—at the peculiar *tessitura* of these Gaelic songs. That given on page 88 ranges from D below the line in the G clef to B second ledger space. Again, the song noted on page 90 never rises above the middle B. On the following page, however, we encounter a song, a "Skye boat song," the form of which sadly shakes our belief in Miss Smith's accuracy. It is transcribed by permission

from "Songs of the North," with five mistakes in two lines. The chapter winds up with a "Scotch Fisherman's song for attracting the seals." There is of course no accounting for the musical taste of a seal, but we hope that it has been misrepresented, for the air is singularly devoid of all alluring properties. As to the French sailors' and boatmen's songs given on pp. 139-169, no one with a rudimentary knowledge of the Gallic tongue can fail to be struck at the license which the author has allowed herself in her translations. For example, she renders *parents* as parents; *pilote des étoiles qui naviguent aux cieux* becomes "Thou pilot of the stars who steers in the heavens." The nautical terms, too, are frequently mistranslated. *Halle dessus!* means "pull away," whereas Miss Smith paraphrases it semi-phonetically "Halio there, feather gently." On page 222 she uses the word "rig" as "rigging," whereas even a landsman knows the difference. Amid the German section we encounter our old friend the *Lorelei*, bedizened with strange grace notes and still stranger harmonies. The chapter on Greek water songs rather reminds us of a historic chapter on the manners and customs of the Caribbee islanders. Miss Smith wrote to Sir George Macfarren about "ancient Greek water songs," and received a reply to the effect that there were none extant. However, nothing daunted, she applied to other authorities, and succeeded in discovering in Miss Garnett's "Greek folk-songs" a lay of "The siren and the seamen," which ends up with the following delightfully enigmatical lines:—

But so sweet was the melody, so passing sweet her warbling,
The skipper turned him once again, and to the shore it drew him
And to the masts the mariners kept hanging in the rigging.

From Greece we proceed to Japan, where Miss Smith tells us something about the sacred mountain and "partially triangular-shaped boats" called sampans. Her lucubrations are summarised in the following lucid sentence. Incomplete and inaccurate her remarks may be, "but the distance that separates our world from theirs, the scanty communication that up till a few years ago existed between us, and the general ignorance shown in their country government and social life, may suffice to explain the difficulty of obtaining facts concerning so small a portion of the history of a people as their sailors' songs." We have spoken of Miss Smith's harmonies already, but the subject is recalled by the Indian boat song given on page 304—a truly naïve setting. The chapter on sailors' superstitions contains one piece of perfectly novel information—to wit, that sailors consider whistling as very unlucky. We have always believed the contrary to be the case. The last words in the book are an appeal to the critics: "Gentle breath of yours my sails must fill, or else my project fails." Now there is a good deal to admire in this strange scrap-book of Miss Smith's—notably her enthusiasm in her subject. But it would be idle to pretend that she has fulfilled her aim. That aim, as we said at the outset, is an admirable one, but it has not been achieved by Miss Smith. Only a scholar and a musician could do justice to such a subject, and she unfortunately is neither.

THE OXFORD PROFESSOR OF MUSIC.

THE University of Oxford has made a wise choice in selecting Sir John Stainer from among the many applicants to fill the Professorial chair of music. His appointment will give the greatest satisfaction to all who are interested in the progress of musical art in this country. For reasons which are needless to specify, the position is one which hitherto has not been so completely commanding as all would wish to

see. It is therefore to be hoped that the University, in making its choice of a musical representative whose views of art are liberal and comprehensive, has been guided by sentiments fully in accordance with the spirit of the age. If it be impossible at present to institute a course of musical teaching in the University, so that candidates for degrees may find within its boundaries all that is necessary for proper preparation, something may certainly be done by the moral influence which the new Professor may be able to exercise over the art as practised in the various centres within his cognisance.

Sir John Stainer is eminently fitted to direct the plan of study, should such a plan be decided upon, inasmuch as he has passed through every stage of a complete musical career. He comes of a family within whose circle music was studied as a labour of love. In his eighth year, in 1847, he was admitted a chorister in St. Paul's Cathedral, and at the early age of fourteen was appointed organist at St. Benet's, Paul's Wharf, a church now used by a Welsh congregation. Stainer was chosen organist at St. Michael's, Tenbury, in his sixteenth year, by Sir Frederick Ouseley, his predecessor in the Chair of Music at Oxford, and in 1861 he removed to Oxford, where he held the post of organist at Magdalen College, and, on the death of Dr. Stephen Elvey he was appointed organist to the University. He became a Commoner at St. Edmund Hall, and in due course took his degree as Bachelor of Arts in 1863, proceeding shortly after to that of Master—the unusually brief interval between the two degrees in Arts being accounted for by the fact that the proper number of terms had been passed since his matriculation for his degree in Music, which he took as a member of Christ Church in 1859, while he was yet organist at Tenbury. Stainer became Doctor of Music in 1865, his exercise for that degree being an oratorio. Upon the resignation of Sir John Goss, in 1872, Stainer became organist of St. Paul's, and in 1882 succeeded Dr. John Hullah as Inspector of Music. Stainer was one of the Commissioners at the last Exhibition at Paris, where he received the cross of the Legion of Honour, and having resigned the post of organist of St. Paul's last year, he was knighted by the Queen. Stainer's compositions are known throughout the world; and as the author of several theoretical works on music, and as joint compiler with Dr. W. A. Barrett of a most valuable standard work of reference in music, "The Dictionary of Musical Terms," he has done much not only to foster a love for the art of music, but to spread its knowledge. These are the qualities which undoubtedly helped the judgment of the electors in their choice of a Professor, and they are also those which, being recognised by the world of music at large, will strengthen the applause which follows the delivering of the verdict.

It has been long felt that the University was scarcely fulfilling its mission in the matter of music. The powers of the Professor were extremely limited; and it is possible also that the fact that he has hitherto been non-resident has, in a great measure, weakened what influence he may have possessed. The new Professor is resident in Oxford, and is bound by many ties of affection for and sympathy with the place. He is a member of Congregation, and would command attention for himself and for his office whenever he thought proper to express his views in Convocation. Since the Chair of Music was founded, in 1627, by Dr. William Heyther, it has been occupied by many worthy and eminent musicians, all of whom are credited with the honour of having done the best within their power to lend dignity to the art of music. It is scarcely necessary to recapitulate their services, but it is known that Sir Frederick Ouseley did much

to elevate the Degrees in Music to a height more honoured than that in which he found them.

The continuance of this work and the further elevation of the art under the rule of the present Professor may be confidently looked for. Sir John Stainer has already accomplished much; and, although he has earned his retirement from active work of another character, the duties he will be called upon to exercise are likely to be more moral than manual. In this moral force will probably be found his greatest strength. The present actual labours of his office will not, perhaps, make great demands upon his time and talents, but those who know him need not to be told that he will be thorough in all that he undertakes. The musical world, which rejoices most heartily at his appointment, will also watch with curiosity, if not with anxiety, the effect of his sway. Sir John Stainer has, by his geniality of character, the power of attracting men to him; it may therefore be confidently expected that whatever changes he may think fit to suggest in the matter of music at Oxford will be dictated by good sense and propriety, so as to induce, if not to command, the support of those upon whom he may count to assist him in the endeavour to elevate the position of Music in the University as well as in the city of Oxford, and in due course throughout the world.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVII.—HANDEL (continued from page 332).

"FARAMONDO," with which Handel entered upon the last phase of his career as a composer of opera, was produced at the King's Theatre, under Heidegger's management, in January, 1738. It failed; for the master's unlucky star was still in the ascendant, five performances exhausting its interest for the public—a fact of which, Burney pretty broadly hints, the public should have been ashamed. Handel's friends, however, determined that he should make some profit out of the work, and caused it to be published by subscription. A *pasticcio*, entitled "Alexander Severus," followed, on February 25. This in turn giving way, on April 15, to a new opera, "Xerxes," in which there is a good deal of somewhat low comedy. But it mattered not what Handel at this time produced. Tragedy or comedy, an original work or a *pasticcio*, the town would have none of it, and "Xerxes" was withdrawn after the fifth representation. In the midst of so much misfortune, pursued by failure after failure, weighed down by debt, and even threatened with imprisonment by Del Po, the husband of Signora Strada, one of his creditors, Handel happily experienced the value of true friendship. Those of his once multitudinous admirers who remained faithful exerted themselves to secure the success of a benefit concert, which the *London Daily Post* thus announced: "On Tuesday, March 28, 1738, for the benefit of Mr. Handel, will be performed an Oratorio, with a Concerto on the Organ. Tickets, half-a-guinea; gallery, five shillings. N.B.—For the better convenience, there will be benches on the stage." The response to this appeal showed that the great master's unmerited misfortunes had excited sympathy among the public, though they would not go to hear his operas. There was a full house; and the receipts are given by Burney as £800, by Mainwaring as £1,500. The money, whatever it was, enabled Handel to get rid of his tormentor, Del Po, and thus to relieve himself of a distressing apprehension.

With regard to the sympathy just mentioned, Mainwaring would have us believe that, had Handel

chosen to unbend a little, he might have been restored to his former favour with "society." The biographer says: "Had he been disposed to make any concessions his friends might easily have effected a reconciliation between him and his opponents. All parties would, in that case, have been glad to have seen him again at the Haymarket, for at this time all the sources of Opera music seem to have been drained to the very dregs. The sense of his abilities, the present exigency in which they were so much wanted; the recollection of his losses and sufferings; time itself, which, as it consumes many valuable things, so it often happily wears out resentments—in short, everything seemed to concur, and nothing was wanting, to ensure his future prosperity excepting a spirit which knew how to yield on proper occasions. . . . No prospect of advantage could tempt him to court those by whom he thought he had been injured and oppressed." Of course not. This great musician was no sycophant and time-server. With such a nature as his, accumulating misfortunes only intensified self-respect; and, vehemently believing himself to have been in the right, it was not for Handel to go, cap in hand, beseeching reconciliation with men who had prostituted high position and influence to his ruin. How completely after events justified the composer's attitude we shall have to show. Enough now that the composer remembered his dignity as a man and made no concessions.

By way of further consolation and encouragement, the successful benefit concert was followed by the erection of a Handel statue in Vauxhall Gardens. The *Daily Post* of April 18, 1738, thus anticipated this conspicuous homage: "We are informed, from very good authority, that there is now near finished a statue of the justly celebrated Mr. Handel, exquisitely done by the ingenious Mr. Raubilliac [Roubiliac], of St. Martin's Lane statuary, out of one entire block of white marble, which is to be placed in a grand *nich*, erected on purpose in the great grove at Vauxhall Gardens, at the sole expense of Mr. Tyars, undertaker of the entertainment there, who, in consideration of the real merit of that inimitable master, thought it proper that his effigies should preside there, where his harmony has so often charmed even the greatest crowds into the profoundest calm, and most decent behaviour. It is believed that the expense of the statue and *nich* cannot cost less than three hundred pounds." The same paper, on May 2, informed its readers: "Last night, Vauxhall was opened, and there was a considerable appearance of persons of both sexes. The several pieces of music played on that occasion had never been heard before in the gardens. The company expressed great satisfaction at the marble statue of Mr. Handel." Bartolozzi's engraving of Roubiliac's work—published as a frontispiece to Arnold's edition of the master's compositions—has been reproduced in many forms, and we need not describe the statue, concerning the after history of which Mr. Rockstro says: "It remained at Vauxhall until the property was sold, in 1818, when it was removed to the house of the Rev. John Tyers Barrett. In 1830 it was offered for sale, but bought in for £210. In 1833 Mr. Brown, a distinguished connoisseur, obtained possession of it for £215 5s., and, wishing to obtain for it a permanent and honourable resting-place, generously sold it to the Sacred Harmonic Society for a nominal fee of one hundred guineas, in June, 1854. The dissolution of that admirable association has once more (1882) thrown it into private hands." The private hands, we may add, were those of the late Mr. Henry Littleton (Novello, Ewer and Co.), of whose establishment in Berners Street the statue was for some time a con-

spicuous ornament. It is now among the treasures of Westwood House, Sydenham, the residence of Mr. Alfred H. Littleton. "In all the history of the fine arts," writes Schelcher, "this is, I believe, the only instance known of a statue being erected in honour of an artist during his lifetime. Human folly reserves exclusively that kind of glory for generals and kings; but it must be confessed, to the praise of Great Britain and to the honour of its intelligence, that the finest minds of the age—Pope, Fielding, Hogarth, Smollett, Gay, Arbuthnot, Hughes, Colley Cibber, &c., never for a moment misunderstood the great man, but all loudly manifested their admiration for him, and were not afraid to range themselves upon his side. His partisans were not to be daunted by anything; they recoiled neither before the blind hatred of the nobility, nor from the failure of his theatre, nor the fall of his later operas. They had protested against the judgment of the public by causing 'Faramondo,' 'Arminio,' and 'Atalanta' to be engraved by subscription, in spite of their failure. And it also deserves to be remarked that how strong soever was the party which opposed him, his operas were all of them published, and frequently by three publishers at once, whilst the greater part of those of his rivals remained in manuscript, or were only published in the form of selected airs." After all, the dark cloud that overhung Handel at this trying period of his career had a silver lining.

Returning to the unfortunate King's Theatre, we find Heidegger prematurely closing its doors on June 6, 1738, and returning a part of their subscription to his patrons. Italian opera was now very far gone indeed; so that when Heidegger invited subscriptions for another season the response was of a nature which led him to put forth the following notice: "Whereas the operas for the ensuing season at the King's Theatre in the Haymarket cannot be carried on as intended, by reason of the subscription not being full, and that I could not agree with the singers, though I offered one thousand guineas to one of them, I therefore think myself obliged to declare that I give up the undertaking for the next year." Handel was now, as far as concerned Italian opera, out of work, and produced nothing during the remainder of the year 1738. The position was one to which Providence had been leading him for some time. It made him reflect; and out of his reflections came the movement which, though it took him away from the theatre, raised him to prosperity and secured for him by far the largest part of his present glory.

Notwithstanding bad health, our master did not idle away the latter half of 1738. Between July 3 and September 27 he composed "Saul," following on with "Israel in Egypt," which occupied the first twenty-seven days of September. With these great works at command, he rented of Heidegger the unoccupied King's Theatre, and appealed once more to public appreciation of his merits. "Saul" was produced on January 16, 1739, "with several new concertos on the organ," and "Israel in Egypt" on April 4. No information has come down to us with respect to the reception of the first, but history has a good deal to say about the vicissitudes of the second—that master-work which must have been written, as Nelson fought at Copenhagen, with a blind eye to signals of recall. What sort of an impression it made at the first performance may be gathered from the announcement of the second, which said that "Israel" would be given "with alterations and additions, and the two last new concertos on the organ, being the last time of performing it." The process of dilution thus begun was carried on to a pitch for which we find it difficult to make excuse. The "songs," by the way, were

Italian airs; yet, even with their aid, only three representations of the work were given during the year of its production. Revivals of "Alexander's Feast," and "Il Trionfo del Tempo e della Verità," helped to carry on the season, for which Handel, still clinging fondly to the lyric stage, provided a *pasticcio* opera, "Jupiter in Argos." Burney says of this work that, "this production, whatever it was, seems to have died in its birth, as I can find no other memorial of it" than a newspaper advertisement. Schöelcher was more fortunate, and tells us: "I have found, in the Fitzwilliam Museum, a great part of the MS. comprising the last pages dated—'fine dell' opera *Jupiter in Argos*, April 24, 1739. G. F. Handel,' which coincides with its conjectured performance on May 1. . . . I am inclined to believe it was never performed, because it is only to be found in the MSS. of scattered pieces, and there is no copy of it either in Buckingham Palace, or in Mr. Lennard's collection, or in Smith's collection."

We see no cause to believe that Handel's first season of oratorio was a brilliant pecuniary success; but the master felt encouraged to go on, and in November, 1739, we find him the tenant of the theatre in Lincoln's Inn Fields, where he brought out his music to Dryden's "Ode on St. Cecilia's Day," coupling it with "Alexander's Feast"; "Saul" and "Israel" followed—these works, with the Ode, keeping the enterprise going until "L'Allegro, Il Penseroso, e Il Moderato" was ready on February 27, 1740, having been written in the space of fourteen days. This work caused an admirer of Handel's to "drop into poetry" and sing or say:—

If e'er Arion's music calm'd the floods,
And Orpheus ever drew the dancing woods,
Why do not British trees and forests throng
To hear the sweeter notes of Handel's song?
This does the falsehood of the fable prove,
Or seas and woods, when Handel harps, would move?

Schöelcher, who quotes the feeble but well-meant effusion, grimly adds: "But 'L'Allegro' could no more move the people of those times than it could the 'seas and woods.' The season of 1739-40 was as unfruitful as its predecessors." Here let us quote Burney's tribute to the indomitable musician whom the storms of fate could no more move from his purpose than they could uproot the everlasting hills:

"Handel's activity and spirit of enterprise, at this time in his fifty-sixth year, were truly wonderful. Opposed and oppressed by the most powerful nobles and gentry of the kingdom; suffering with bodily and mental disease; with rivals innumerable; when a Spanish war was just broke out, which occupied the minds and absorbed the thoughts of the whole nation—amidst all these accumulated misfortunes and impediments, he composed his twelve grand Concertos and Dryden's Second Ode, brought out 'Saul,' 'Israel in Egypt,' 'Jupiter in Argos'; published seven sonatas, and revived 'Il Trionfo del Tempo,' 'Acis and Galatea,' and 'Alexander's Feast.' And yet this seems to have been one of the most idle years of his public life."

In November, 1740, Handel was again the tenant of Rich's theatre in Lincoln's Inn Fields. He began the new season with revivals, and on the 22nd produced the opera of "Imenes" (Hymen), which he had composed in the intervals of his labour upon "Saul." It was performed only twice, and followed, first, by a revival of "L'Allegro," and, next, by another opera, "Deidamia," which ran for three nights only. These disasters, for such they were, brought Handel to see, at last, that he should give up Italian opera altogether. Having discovered this—with how much reluctance and pain we can imagine—he acted manfully upon the knowledge. "Deidamia" was his last opera; and when the curtain descended upon its final

performance, he turned his back upon the lyre for which he had done and suffered so much. Now, at the age when many men think of resting upon their laurels, Handel began a new and greater life. To this point, as we have again and again insisted, circumstances had long been steadily urging him. He arrived at it late, but not too late for the most brilliant achievements of his career.

The season 1740-41 closed in April with a performance, which Handel announced in these terms: "This being the last time of performing, many persons of quality and others are pleased to make great demands for box tickets, which encourages me (and I hope it will not give offence) to put the pit and boxes together at half-a-guinea each." It was with reference to the closing night that a letter, signed J. B., appeared in the *Daily Post*—a letter not in the best taste, perhaps, as regards Handel himself, but well-meant, and now valuable for its evidence as to the master's environment at the period. Schöelcher quotes it, and from his pages we make the following extract:—

"If we are not careful for him (Handel) let us be, for our own credit, with the polite world, and if old age or infirmity—if even a pride so inseparable from great men have offended, let us take it as the natural foible of the great genius, and let us overlook them like spots upon the sun. . . . I wish I could urge this apology to its full efficacy, and persuade the gentlemen of figure and weight who have taken offence at any part of this great man's conduct (for a great man he must be in the musical world, whatever misfortunes, now too late, may say to the contrary)—I wish I could persuade them, I say, to take him back into favour and relieve him from the cruel persecution of those little vermin who, taking advantage of their displeasure, pull down even his bills as fast as he has them put up, and use a thousand other little acts to injure and distress him. But, in the meantime, let the public take care that he wants not—that would be an unpardonable ingratitude; and as this Oratorio of Wednesday next is his last for the season, and, if report be true, probably his last for ever in this country, let them, with a generous and friendly benevolence, fill this his last house, and show him, on his departure, that London, the greatest and richest city in the world, is rich and great in virtue as well as in money, and can pardon and forget the failings, or even the faults, of a great genius."

Two points in the foregoing are of great interest. We see the extent of the petty malignancy to which the "little vermin," whom we should now call "swells," degraded themselves in their hatred of Handel. Imagine the fine gentlemen of 1741 pulling down the bills of the gallant musician who was trying to get a living in spite of them! Lower than this he could not go. And all for what? Simply because Handel recognised the dignity of himself and his calling, and would not stoop to curry favour with men, most of whom were infinitely inferior to himself in all that constitutes true greatness. But the "classes" were then, as now, jealous for their privileges—one of which was to be fawned upon and flattered by literary men and artists, whom they kept waiting in their ante-rooms as trophies, as Napoleon kept the Kings at Erfurt. The second point is a report that Handel had resolved to leave the country. We honestly wonder why he did not. Germany would have killed the fatted calf in his honour; Italy would again have opened her arms to the "divine Saxon." It was, however, like Handel to hold on. He had the grim determination of General Grant, who, amid the slaughter of The Wilderness, telegraphed that he should "fight it out on this line, if it takes all summer." If it took all his life, Handel would "fight it out" in London. He did, and, like Grant, came off conqueror. Handel left London on

November 4 or 5, and made his way to Chester, where he remained awhile, on account of contrary winds. Here, for the sake of completeness, we must quote a well-known passage from Dr. Burney, who in it has handed down to us one of the most often repeated Handelian jokes. Burney, then a mere boy, was living in Chester when the great master halted there, and he tells us: "I was at the public school in Chester, and very well remember seeing him smoke a pipe over a dish of coffee, at the Exchange Coffee House, and, being extremely curious to see so extraordinary a man, I watched him narrowly as long as he remained in Chester, where he stayed on account of the wind being unfavourable for his embarking at Parkgate. During this time he applied to Mr. Baker, the organist, my first music master, to know whether there were any choirmen in the Cathedral who could sing at sight, as he wished to prove some books that had been hastily transcribed, by trying the choruses which he intended to perform in Ireland. Mr. Baker mentioned some of the most likely singers then in Chester, and, among the rest, a printer of the name of Janson, who had a good bass voice, and was one of the best musicians in the choir. At this time, Harry Alcock, a good player, was the first violin at Chester, which was then a very musical place, for, besides public performances, Mr. Prebendary Prescott had a weekly concert, at which he was able to muster eighteen or twenty performers, gentlemen and professors. A time was fixed for a private rehearsal at the Golden Falcon, where Handel was quartered; but, alas! on trial of the chorus in the 'Messiah,' 'And with His stripes we are healed,' poor Janson, after repeated attempts, failed so egregiously that Handel let loose his great bear upon him, and, after swearing in four or five different languages, cried out, in broken English, 'You scoundrel, did you not tell me that you could sing at sight?' 'Yes, sir,' says the printer, 'and so I can, but not at first sight.'"

Handel reached Dublin on November 18, and *Faulkner's Journal* told its readers: "Last Wednesday, the celebrated Dr. Handel arrived here on the packet boat from Holyhead; a gentleman universally known by his excellent compositions in all kinds of music, and particularly for his *Te Deum*, *Jubilate*, anthems, and other compositions in church music (of which, for some years past, have principally consisted the entertainments in the Round Church, which have so greatly contributed to support the charity of Mercer's Hospital) to perform his oratorios, for which purpose he hath engaged Mr. Maclaine, his wife, and several others of the best performers in the musical way." Handel was now among warm-hearted friends, and in that pleasant condition we will, for the present, leave him.

(To be continued.)

PURCELL'S DEATH.

BY WILLIAM H. CUMMINGS.

THE Gentleman's Magazine of January contains an article, under the title "Wine and Music," full of mis-statements and libels on the art of music and its professors; indeed, it is not asserting too much to declare that the essay is untrue from beginning to end. I am not at present concerned to expose all the fallacies contained in the author's harsh and uncharitable romance; but, having made a deep study of Henry Purcell's life and work, I am desirous of showing how grossly his memory has been defamed. Here are some quotations from the article referred to:—"Purcell's Head," Westminster, savours un-

mistakably of some close proximity to the Abbey, where one of music's brightest sons was organist and master of the choristers some decades gone. That the tavern was named after, and of course patronised by, England's greatest musician, folks would conclude, despite what every antiquarian and old collector could endorse about the signboard outside, whereon was painted a half-length portrait of Henry Purcell—in a nightgown and wig—such *part-undress uniform* *doubtless having reference to the late hours which the organist of the neighbouring Abbey kept, and the untidy way in which he went to bed when at length he could be got there.* Who was the Dean in those days need not transpire, but there is little doubt that the house was the rendezvous of the vicars-choral of the Abbey, and that night after night it resounded with the convivial strains of glees and catches which flavoured very strongly of the genius who figured at the front of the house. Harmless enough in themselves, perhaps, were those festive meetings, though possibly less wine would have been better for the Abbey choir, and less music for the repose of the neighbours. How many similar institutions to the 'Purcell's Head' abound might shock deans and incumbents to know; but they are plentiful enough, though not often as barefaced in their signboards as that which graced the public house in St. Anne's Lane, Westminster, two hundred years ago."

Let us examine the above statement. It is true that there was a tavern in Westminster called the "Purcell's Head"; Sir John Hawkins mentions it in his "History of Music" as "a house in Wych Street, behind the new church in the Strand, within time of memory known by a sign of Purcell's head, a half-length; the dress, a brown full-bottomed wig, and a green nightgown, very finely executed; the name of the person who last kept it as a tavern was Kennedy, a good performer on the bassoon, and formerly in the opera band." Sir John Hawkins purchased the signboard, and from it was engraved the print which adorns his history. This tavern was very far removed from Westminster Abbey. It was probably a theatre house, and the adoption of the sign may be regarded as an honour to and recognition of the public fame of "England's greatest musician." Handel's Head was a common tavern sign in the last century. At the present day "Jenny Lind" figures in a similar way. Is it possible that some future writer will therefore come to the conclusion that this noble woman was in the habit of exhibiting her vocal skill at that particular house?

The writer in the *Gentleman's Magazine* goes on to say: "Mrs. Purcell objected to the late hours which the presidency of the Purcell's Head festivities necessitated, and, as pleading was vain, she put her foot down, and, acting upon the principle of *facta non verba*, strictly enjoined the servants to lock the door at twelve, and not to let their master in after that hour—toleration enough, in all conscience! Unfortunately, bachelor habits were too strong for Mr. Purcell, and he returned one winter's night only to find the door barred and bolted against him. He knocked, but in vain; and although it was a bitter night, he had to pass the time in the streets, which incident accelerated a too early death, and stands, I hope, a warning to all modern wives to allow a latch-key." This wonderful story is all built upon a passage in Sir John Hawkins's history, where he says: "There is a tradition that his (Purcell's) death was occasioned by a cold which he caught in the night waiting for admittance to his own house. It is said that he used to keep late hours, and that his wife had given orders to his servants not to let him in after midnight; unfortunately, he came home heated with wine from the tavern at an hour later

than that prescribed him, and through the inclemency of the air contracted a disorder of which he died. *If this be true, it reflects but little honour on Madam Purcell, and but ill agrees with those expressions of grief for her dear lamented husband which she makes use of to Lady Howard in the dedication of the 'Orpheus Britannicus.'* It seems probable that the disease of which he died was rather a lingering than an acute one, perhaps a consumption." We see that Hawkins doubted the truth of the so-called tradition; and his daughter some years after, in her "Biographical Sketches," referring to this slander and a similar one on her mother, says: "Mrs. Purcell, I should conjecture, had other modes of attracting Mr. Purcell; yet perhaps the whole may have been as gross a falsification as that by which Lady Hawkins is vilified."

The testimony of Purcell's son as to the lingering nature of his illness may be worth something here. He remarked that an oil portrait of his father was very like him, as he appeared a few years before his death, but that for some long time he had been getting gradually thinner and thinner.

Hawkins, in his history, gave publicity to another tradition that Purcell was intimate with Tom Brown, the author, "who spent his life in taverns and ale-houses"; but in that case also the tradition was false, as we know by certain verses published by Brown, in 1693, addressed "to his unknown friend, Mr. H. Purcell."

When we consider the immense amount and the varied kind of labour Purcell accomplished during his short life of thirty-seven years, we must conclude that, although of a bright and joyous nature, he was of temperate habits. He had not only his duties at Westminster Abbey and the Chapel Royal, but also constant occupation in composing for the Church, the Court, and the theatre; he had numerous professional pupils, and gave lessons in the families of some of the most distinguished gentry and aristocracy; he was in frequent attendance on Queen Mary, and was often engaged to preside over and direct the concerts given in private assemblies, amongst others at the Lord Keeper North's, in Queen Street. This nobleman was the author of the "Memoires of Musick," and, knowing Purcell well, often speaks of him, but never to his disparagement. The Rev. Arthur Bedford, chaplain to the Duke of Bedford, author of a book published in 1711 on "The Great Abuse of Musick," bears eloquent testimony to the genius and personal worth of Purcell. Similar evidence can be deduced from the writings of Dr. Tudway, Purcell's contemporary. In 1702, a few years after Purcell's death, a long eulogy of him was printed. Here are some of the lines:—

Make room, ye happy natures of the sky,
Room for a soul all love and harmony:
A soul that rose to such perfection here
It scarce will be advanced by being there.

Ah, most unworthy! should we leave unsung
Such wondrous goodness in a life so young?
In spite of Practice, he this truth hath shewn
That Harmony and Virtue should be one.

So justly were his Soul and Body join'd,
You'd think his Form the product of his Mind;
A conq'ring sweetness in his Visage dwelt;
His eyes would warm, his Wit like light'ning melt.
Pride was the sole aversion of his eye,
Himself as humble as his Art was high.
Oh! let him, Heaven (in life so much ador'd)
Be now as universally deplor'd!

Dr. Burney, the music historian, who wrote at the same period as Sir John Hawkins, and had similar opportunities of converse with persons who had known Purcell, never refers to the slanderous story, but in a biographical notice of the great composer says: "As an amiable and pleasing man he has been as

much celebrated as for his professional abilities. The writer of this article is old enough to remember the affectionate rapture with which he was mentioned by those who knew him personally."

I have omitted to refer to the fact, well known to antiquaries, that immediately before, and in Queen Anne's reign, it was the fashion for grand folk to promenade the streets, and to have their portraits taken, in night-robés—the ladies called them night-rails. Purcell's portrait was, therefore, taken *à la mode*, and had no reference to untidiness or other fancied bad habit. Dr. Burney possessed an original drawing of Purcell by Sir Godfrey Kneller, described as follows: "In which there is a glow of beauty, expression, and genius above humanity; it might with propriety pass for the head of Apollo." From that sketch Kneller painted the portrait of the composer, which is now one of the many artistic treasures possessed by Mr. Alfred Littleton. Purcell died of consumption, and his end was accelerated by daily attendance at Westminster Abbey during the severe winter of 1694-5. Visitors to the Abbey at the present time find the atmosphere comfortably warmed; but I can testify to the fact that, before the introduction of artificial heating, it was no uncommon thing for the breath to freeze on the veils worn by ladies attending the services. In the accounts given of the funeral of Queen Mary, which took place in March, 1695, we read of the heavy snow, and of the robin which, having taken refuge within the walls of the Abbey, flew down and perched on the coffin. For this ceremonial Purcell composed his magnificent funeral music, and of course assisted in its performance. In conclusion, I would protest against the too common practice of concocting highly spiced articles for popular journals, in which the desire for "smart writing" is permitted to thrust aside all regard for truth and fact, and all reverence for the memories of the "great and dear departed."

It has already been observed in these columns that the general tendency of modern songs is to exalt the accompaniments to a position beyond their merits and requirements. The true test of the value of a song is to be found in the independence of the melody, which should possess sufficient interest to secure its own reception as an artistic creation. Its form should be suggested by the requirements of the words with which it is associated, and the accompaniment should be an adornment rather than a necessity of construction. The reason of the success which attended the older songs was found in the fact that there was some degree of natural sequence in the phrases, which being once suggested, supplied, as it were, the chain of succession which was required to impress it upon the mind. Words and music were in apt fellowship, and the one recalled the other. In the vast number of songs continually poured forth from the press every day at the present time, only those become popular which have some melodic attraction. The observance of principles which have served as a guide to song-writers of all nations in every generation, still stands as a basis for construction. It is useless dwelling upon the assertion that the older composers were compelled to make their melodies complete in themselves, inasmuch as in the days that are past, the pianoforte, the household orchestra as it has been called, was not so common an article of furniture as it is now. One or two clever writers make harmony serve the place of melody. They find work for the hands rather than for the voice, and construct songs upon a plan which gives the singer little to do beyond reiterating one note, or ringing the changes upon the several notes of which a chord is composed. This sort of thing is

forced into popularity by a principle which is inartistic and mercenary, and Art is forgotten. Composers are, in their way, as gregarious as the audiences to whom they appeal, and the community of treatment which distinguishes all songs produced during certain periods indicates a desire to profit by the dictates of a fashion not always founded in good taste. That these things do not pass unobserved, except by those who blindly follow the fashion, may be proved by the many caricatures and burlesques of the style which are made in the humorous prints and on the stage. All artistic efforts that are new are subject to burlesque. None that are good are crushed by it. If all the sarcasm which has been levelled against the songs of modern times has an ultimate effect in improving their quality and character, it will not have been called into exercise in vain. Art will survive and artfulness be found to be unremunerative.

HAD Hogarth's "Enraged Musician" lived in the days of the Salvation Army there can be little doubt that he would have taken some decisively active measures to silence the horrible din under his window, instead of relieving his mind by those distortions of countenance with which the artist has endeavoured to represent the intensity of his agony. That it is not necessary, however, to be a "musician" in order to feel the full force of the annoyance to which all quiet citizens are now subjected, is fully proved by the fact of a large number of Islington tradesmen recently waiting upon a police magistrate, requesting him "to put a stop to the nuisance caused by the beating of drums, blowing of noisy horns, and general disturbance of the peace of the neighbourhood by a noisy band of people perambulating the roadway, ruining the business, and depreciating the property every evening, desecrating the Sabbath at three different times on Sunday, and robbing us at our homes of our day of rest, and disturbing us at our places of worship." As, upon being remonstrated with, one of their body said that "when the Spirit of the Lord seized the big drummer he was bound to beat," it is evident that the definition of music as "organised noise" would not apply to the band of the Salvation Army, especially if all the other instrumentalists are moved by the same influence. The Police Act tells us that "any person blowing a horn, and thereby attracting a crowd to gather together may be proceeded against"; but these instrumentalists appear to have laws peculiar to themselves, and we can imagine, therefore, that they may blow a horn, as they beat a drum, in so eccentric a manner as to disperse, rather than to attract, a crowd, and thus effectually to evade the law. At all events, we think that if they desire to evangelise the world by their preaching, they should not commence by repelling us with their music.

IT is announced that the Leeds and Huddersfield School Boards are encouraging the teaching of the Staff, in preference to the Tonic Sol-fa, notation in its advanced classes; and we are glad to find that a correspondent has, in the pages of a contemporary, called attention to this fact as likely to lead to the establishment of village orchestras; for it is obvious that, excellent as is the spread of music in schools, so long as it is mainly confined to the formation of choirs by the aid of the Sol-fa notation, there can be little hope of any extensive development of instrumental music. It gives us much pleasure to lend our assistance in ventilating this important subject, for there can be no doubt that, whilst we are debating on the relative value of the two notations for vocal music, the study of orchestral instruments can be

but partially carried on, and indeed, without more active State encouragement, it is likely to die out altogether as a national movement. A portion of the sum annually spent by our Government for the promotion of music in elementary schools should be devoted to the teaching of instruments, with a view to the organisation of orchestras, so that not only open-air music may be more often heard, but that bands may be trained for performance in village concert-rooms. We know that the well-drilled band of the Boys' Home, in the Regent's Park Road, is often hired for fêtes and garden-parties; why therefore should not other large institutions of this kind form a class for the practice of orchestral instruments which will in time be equally available for similar engagements? Surely such an undertaking would bring not only pleasure but profit to its promoters.

THE gifted word-artist who occasionally adorns the columns of various newspapers with glowing records of things musical, does not appear to hold a special local habitation. His kaleidoscopic descriptions appear in various journals in places far apart. His influence would therefore seem to be less endemic than epidemic. Now he shines in a suburban print, now in a provincial sheet, and now the columns of the London dailies are in his hands. Here he tells of the higher flights of operatic endeavour, there of a village penny reading. His language is equally vivid in all cases. Mark how he speaks of the *prima donna* at a Concert given in connection with a local flower show:—"The magnificent singing of Miss Gomes was an event which Lanellyvites will only regret they have not heard before. Her nightingale tones shadowed the non-appearance of Signor Foli, and the large audience dispersed, not filled with heart-burnings at the fickleness of the great basso, but suffused with a glow of admiration for the unrivalled singing of Miss Gomes. Holding as she does so prominent a place among the leading sopranos of the world, it would seem almost presumptuous to add to the flood of praise under which her name is already buried. Quivering with native excellence in the slurs, she was as firm as a rock in the sustained notes, no matter how high they went to, while the 'timber' of her voice was something which left those who heard it richer than before. After a brief silence, the audience broke out in rapturous applause and insisted on her return. She graciously responded with 'Caller herrin'."

IT is often asserted that poets as a rule make mistakes when employing technical musical expressions. The only exception hitherto admitted being Shakespeare, who always uses a musical term appropriately. A "Concordance to the Poems and Songs of Robert Burns," recently published by Kerr and Richardson, of Glasgow, proves that the Ayrshire bard, though included in the general list of wrong-doers, is not so much at fault in the matter as his accusers suppose. A casual examination of the references made to music and musical expressions in this most comprehensive and valuable book, brings to light an astonishing evidence of the accuracy of his judgment if not of his knowledge. If therefore the work, which is a monument of patient and skilful industry, shows that Burns knew how to employ his musical knowledge with correctness, many musicians and writers on music may take heart of grace and enter into a new field, for the words of Burns—most quotable of poets—may be as safely repeated in reference to the divine art as they have been in expressing the varieties of thought and character in human nature.

"*BUFFERE*" is another new word just added to the vocabulary of terms to be employed in music. This time it is of positive application. Many of the words lately imported into our speech are of negative significance. The "*indisposition*" of a performer may be interpreted variously. The word "*rendition*," as applied to a performance, has an application which is the reverse of complimentary, for if it means anything at all, it signifies "*tearing to pieces*." There are other words which, though of questionable English, we need not now stay to mention or to discuss; we will only say that as they are based upon slang terms they will pass away as the fashion changes. It is only when a term like "*bufferee*," applied to the new musical piece by Mr. Edward Solomon, is brought prominently forward, that the reader may pause and ask—What is a "*bufferee*"? Has it any affinity with a "*bummeree*," who is what Shakespeare calls "*a snapper up of unconsidered trifles*"? or with a "*kedgereee*"? which is a compound of warmed-up scraps highly seasoned to suit the jaded palate.

FACTS, RUMOURS, AND REMARKS.

OUR contemporary, the *Musical World*, has given the benefit of its circulation to copious extracts from what we take to be a silly novel called "*Ardath*." In the course of fulsome eulogy of Sarasate, the writer of this book makes an attack upon musical critics, from some part of which our readers may derive amusement. She says: "You might as well shake a dry clothes-prop and expect it to blossom into fruit and flower as argue with a musical critic, and expect him to be enthusiastic. The worst of it is, these men are not *really* musical—they perhaps know a little of the grammar and *technique* of the thing, but they cannot understand its full eloquence. In the presence of a genius like Pablo de Sarasate they are more or less perplexed—it is as though you asked them to describe in set cold terms the counterpoint and thorough bass of the wind's symphony to the trees, the great ocean's sonata to the shore, or the delicate madrigals sung almost inaudibly by little bell-blossoms to the tinkling fall of April rain. (Oh, beautiful exceedingly!) The man is too great for them—he is a blazing star that dazzles and confounds their sight—and, after the manner of their craft, they abuse what they can't understand. Music is distinctly the language of the emotions, and they have no emotion. They therefore generally prefer Joachim—the good, stolid Joachim who so delights all the dreary old spinsters and dowagers who nod over their knitting needles (!) at the Monday Popular Concerts, and fancy themselves lovers of the '*classical*' in music." This extraordinary tirade becomes the more interesting when we recall the fact that its writer once tried her hand at musical criticism in a monthly journal, the "*Theatre*."

OUR contemporary, the *Musical Standard*, has upon its staff a contributor who is of exceeding value in that he contrives to diversify reports of Concerts in a most engaging and sometimes surprising manner. It is not given to many so to arrest the attention of readers when dealing, as often musical critics needs must, with the commonplace. Our readers, accustomed to less spicy fare, will thank us for a few examples. The contributor in question advises Miss Nettie Carpenter to practise violin playing "before a looking-glass, and watch herself attentively." He informs the world that Mr. Thorne's Concert "collided with Señor Sarasate's over the way," but that "Mr. Osborne, of the Philharmonic Society, was present."

We are told also, with reference to Mr. Pachmann's Recital, that the artist was highly complimented by a "veteran Philharmonic director," probably Mr. Osborne, and, *à propos* to a Concert of the Guildhall School, that Mr. Richard Dressel "has also done good work at the West End, and his two sons bid fair to be good instrumental performers." Then there is a tendency on the contributor's part to quote the sayings of a lady connoisseur, "which, perhaps, her name is Harris." This person, "who can play Beethoven's Sonatas to admiration, went so far as to denounce a portion of the work (Cherubini's Quartet in A minor) as exceedingly stupid." All this gives unwonted life to routine reports and should make our contemporary's opening pages exceedingly welcome to their readers.

THE old battle between clergyman and organist was fought over again at the Norwich Police Court, on the 4th ult., the Rev. E. R. Ward, of St. Lawrence Church, and his organist, Mr. E. G. Scott, having taken out cross-summons, in the one case for "indecent behaviour" under the sacred roof, in the other for an assault. A more trumpery affair cannot be imagined. The rector wanted the practice day changed, and the organist objected. The rector said he was master, whereupon, according to his own account, the organist rushed at him in a threatening manner, following him from the vestry into the church, and calling him a pig and a cad. The organist's statement charged the clergyman with accusing him of drunkenness, and with pushing him "with what looked like an umbrella." Having heard evidence on both sides, the bench decided that the two men were equally guilty of a technical offence, and dismissed the cases, regretting that the matter had been brought before them at all. Are Christian charity and forbearance so scarce in Norwich that even officials of the church have none? In the organist's case, it may certainly be pleaded that possession of those rare virtues is not considered in a salary of twelve pounds.

WE congratulate the *South Hampstead Advertiser* on possession of a musical critic who has a just claim to the credit of individuality. Nobody writes like him, and among the best of his recent efforts is the following, having reference to an Organ Recital by Mr. Pettmann: "Perhaps the selection which afforded him most scope for his powers was an improvisation, which was played by desire, to show the solo stops of the organ. To give a work 'with no settled idea or plan' is a test of any musician's skill, and Mr. Pettmann proved that his abilities are not only of the manipulatory order, but that he has considerable powers of imagination, an acquirement of almost vital necessity to a successful player. The stops were shown, and we were glad to notice how very sweet and full their tones are. A little more graduated work in the terminations would perhaps have improved Mr. Pettmann's contributions, but with this small exception they were successfully rendered in every detail." It is to be hoped that, in future, Mr. Pettmann's contributions will have their terminations a little more graduated, whatever that may mean.

WE take from the *Somerset and Wiltshire Journal* a conspicuous case of "piling up the agony":—But what shall we say of Dr. J. F. Bridge? It would be presumptuous on our part to criticise, even if there were room for criticism; but with such a master of the instrument, whose enthusiasm and soul for music seem to be infused into the organ, and from thence to

the listener, nothing short of profound admiration and delighted wonder can adequately express one's feelings. There seemed to be every variety of manipulation, from the gentle tripping of a maiden to the tramp of a battalion; from the whisper of a summer zephyr to the crash of thunder; from the merry tinkling of silver bells to the roar of a storm-tossed ocean; from the dulcet strains of a shepherd's pipe or an Aeolian lyre to the blare of a thousand trumpets; from the staccato touch of a little child to the dance of an army of giants; from the sweetest of airs playing at hide and seek to the chase of exquisite melodies in the mazes of the grandest and most majestic of fugues." The author of this effusion would make his fortune in the West of America.

OUR readers may have been interested in the singing competition of Working Girls' Clubs, at which Mr. W. Henry Thomas recently presided. The whole matter will be worthy of attention when next it comes up for notice in the same form; meanwhile we give publicity to part of a letter received from a lady connected with the Club which carried off the prize. Our correspondent observes:—"They (the girls) are engaged in factories and places of business in the day-time, and come home often very weary, but never too tired to practise their glees, as the one strong attraction of an elevating kind to this class of girls is music and singing. We have tried in vain to rouse their interest in study of any kind involving brain exercise. They are incapable of fixing their attention after the day's drudgery, while to music or singing they respond at once." Here then we have a well-defined course marked out for benevolent action. Music sweetens the lives of those poor hard-working girls. Give them plenty of it, and make their enjoyment both abundant and easy.

THAT the late Ilma di Murska died in poverty and distress is now denied by Mr. Joseph Eder, of Vienna, who describes himself as the father of her daughter. Mr. Eder says:—"The above-mentioned daughter is a child of her marriage with me, and during the summer of last year she had in vain sought for her mother's address by letters, and even with the assistance of the German Consulate she could not ascertain her New York address until Di Murska had landed in Europe. To pacify admirers of the eminent and talented Di Murska, I can inform them that she was placed by her daughter in one of the best boarding houses in the beautiful Maximilian street in Munich, and as the inhabitants of the boarding house will readily bear witness, she was cared for and tended like a princess, for the space of eight weeks, down to the end of her life, for which purpose my daughter had sufficient resources in hand." If this be the truth we are glad to know it.

WE give our readers, as something to think about, an extract from the *San Francisco Examiner*:—"The enjoyment of music is a purely sensual enjoyment. It 'tickles the ear' and it does nothing else. The ear being skilfully tickled after a fashion which the composer and the executant understand, emotion ensues; but no thought, save by association—memory. Music does not touch the springs of the intellect. It never generated a process of reasoning, nor expressed a truth, artistic or other, which could be formulated in a definite proposition. It has no intellectual character whatever. I have heard this disputed scores of times, but never by one who had himself an intellectual character. And, in truth, musicians—if I must say it—are not commonly distinguished above their fellows by mental capacity.

The greater their gift the less they know; and when you find a tremendously skilful and enthusiastic executant you will have as nearly sensual an animal as you cared to catch.

THE *Globe* has fallen foul of "a person called G. W. L. Marshall-Hall" on account of certain views about music contributed by him to "one of the Radical halfpennies." Mr. Marshall-Hall—who is known to us by some obstreperous music performed at a Henschel Concert—holds that "the masses alone are musical, while the classes are stumbling-blocks in the way of musical art." He further considers that "the patrons of music among the classes are guilty of wearing collars of huge dimensions, smooth, oily hats, and clean gloves; they are mouth-educated, heart-ignorant, dilettanti; they write long programme descriptions about the way in which they suppose the work was manufactured, lounge late into their cushioned stalls, and generally are the musician's bugbear." Mr. Marshall-Hall has even a worse opinion of the professional critics; but what does it matter?

AMERICA has taken to producing comic operas, and this is how the *American Musician* handles an example named "Ardrielle": "The book is tiresome, and there is not one scene in the entire opera which is interesting in the least; it has no amusing situations, though there are at least two comic personages who might have been used to advantage to enliven the monotony of the dialogue, and give variety and colour to the music; as it is, the librettist seems to have laboured under the impression that to render his work acceptable as a comic opera nothing more was needed than a lot of ridiculous horseplay of the rough-and-tumble order. The music has no particular character of its own." If this be the way in which Americans treat their native muse, European librettists and composers need not tremble for the transatlantic market.

THE Parisians have been listening to "The Messiah" (first time since 1875), and we should be glad to know of their agreement with the *Ménestrel*, which speaks of the "charming freshness" of some among its numbers, and the "irresistible power" of others. We seldom meet with a criticism of the "Hallelujah Chorus," but our French colleague (to whom the subject may be novel) ventures upon one, and says: "The chorus, 'Hallelujah,' remains a masterpiece of grandeur, but it wants the special character that should distinguish a religious hymn from a war song. Handel's piece would have done better to receive, at the Capitol, a victorious general of ancient Rome, than to welcome the peaceful coming of the Messiah." Our friend is all abroad as to the purport of the chorus in Handel's great work.

No stronger proof can be adduced of the excellent results now effected by the spread of music amongst the poor than the fact of 500 children recently assembling in St. James's Hall at the Annual Meeting of the Reformatory and Refuge Union, and singing, under the direction of Mr. Proudman, a selection of music to some well-chosen words. Considering that all the young performers were taken from London "Homes" affiliated to the Union, the pleasurable excitement consequent upon appearing before a number of ladies and gentlemen, and joining in songs of joy and thanksgiving may be readily imagined, the beaming face of every member of the choir lending a brightness to the scene which will not be easily forgotten by the large audience attracted on this interesting occasion.

A CURIOSITY of criticism lately appeared in a Croydon journal, *à propos* of a performance of Stainer's "St. Mary Magdalen." Our suburban contemporary remarked: "The tenor recitative 'See'st thou this woman,' introduced the audience to a most pleasing and effective voice and rendering, which at once made Mr. Gathrop (H.M. Chapel Royal) a favourite. Then we had the first effort of the Society (Croydon Choral) in the chorus 'Come, ye sin-defiled and weary.' In the subdued harmonies which enrich this item even numbers can breathe expressive strains, beyond the mere noting of *piano* and *forte*, which may be automatically adjusted with the result of a change and nothing more." The writer should be called upon for an explanation.

A CONTEMPORARY regales its readers with a delightful *non sequitur* which we cannot refrain from borrowing: "It may not be generally known that Mr. T. E. Gatehouse, the popular violinist, and master at the South London Institute and the Birkbeck Institute, was a pupil of Mr. E. Polonaski. We are pleased to be able to state that these gentlemen continue on terms of intimate friendship, and that they speak of each other, as master and pupil, in the highest terms." Why it should be a pleasure to state that these gentlemen, having been master and pupil, are now on good terms is, we take it, the special knowledge of our contemporary's paragraphist, who churlishly keeps the secret to himself.

WE recently drew attention to the numerous and remarkable errors in a little book, entitled "Catechism of History of Musicians," by M. J. Bell. Since then a second and revised edition has reached us, but, we are sorry to say, there is need of a third to revise the reviser, who passed such mistakes as these: Weissinfals, peace with Utrecht, Gemeniani, Sabastian, Glück, Düssel, Wörte, Biset, Tannhäuser, Liedertafal, and Les Huguenot. Unfortunately the book contains graver errors than those of orthography, as when the author tells us that Beethoven wrote the nine symphonies "after he became deaf." For all this there can be no excuse.

LAST month we nailed a lie to the counter, and concerning it Madame Minnie Hauk writes to us: "Your notice in the esteemed MUSICAL TIMES was sent me a few days ago, and great indeed was my surprise to read of my being 'hissed off the stage at Posen.' Such a thing has never been done to me, and never will be, I trust, and, as you rightly say, it is a gross slander. The notice appeared in America, where, unfortunately, the penny-a-liner is at home, and *à tout prix* must get up something striking so as to attract attention, be it personal or artistic slander. I can bear it. Fortunately my English friends know me, and I am grateful to them for defending me."

IT is a healthy sign that the Americans know how to get fun out of their own big notions. We read in the *American Musician* :—"A project is under way to have 60,000,000 people of the United States join in singing the 'Star Spangled Banner' at a fixed hour on the 4th of July next. Should such a scheme be finally determined upon, about 20,000,000 of our people will sail for Europe in June, and the other 40,000,000 would explode cannon crackers during the 'fixed hour' on the 4th. But this, come to think of it, would leave no one to do the singing—and it would be just as well."

THOSE who desire to appear musical without studying music have now, it seems, every facility offered to them for effecting their object. Should they wish to pass an examination, they may be "coached" instead of taught; ambitious composers can have their crude works corrected, revised, and prepared for publication; and aspiring young pianists, with the aid of a book just issued, called "How to Vamp to Songs, Chords, &c.," can create an effect in drawing-rooms as ready accompanists. Let us hope that the time may speedily arrive when all sham teachers and their pupils will be estimated at their true value.

WE have often directed attention to the extraordinary want of knowledge upon musical matters displayed in the writings of some of our best authors; but should scarcely have expected that Mr. Frederick J. Crowest—who evidently wishes to be regarded as an authority upon subjects connected with the art—would, in an article called "Music, Love, and Marriage," in the *Gentleman's Magazine* for June, have spoken of the "field of life and work which indulges in fugues and quavers," and afterwards have alluded to musicians as "a class of people who dabble in quavers and harmonics."

THE following advertisement appeared lately in a morning contemporary: "Floating Safety Bathing Machines, usable at all hours of tide, and convertible at night into theatres, music-halls, &c." Remembering Max Adeler's story of the step-ladder which, by a set of springs, was instantaneously turned into an ironing-table, there is a reasonable fear that this structure in its music-hall form might, without any warning, become a bathing-machine, and perhaps even float out into the water ready for use. The "trick" would prove excessively inconvenient, an the danger suggests precaution.

IT is well for some of us that we do not live under the wings of the German eagle. The Frankfort *Gazette* informs the world: "A contributor to a Wiesbaden journal has been expelled for having published criticisms against the Court Theatre. This journalist had paid for his seat. The decree has been confirmed by the Court of Appeal." Should any Philistine of the pen think of going to Bayreuth when the Wagner theatre is transformed into a Court theatre by the presence of the Emperor William, we trust he will take warning by the fate of his Wiesbaden brother, and "mind his p's and q's."

AN American contemporary, speaking of Hans von Bülow, tells us: "Only once was the real Adam revealed in his conduct. At the first orchestral rehearsal held upon the Broadway theatre here, the harpist had come unequipped and, later on, some carpenter kept hammering while the band was at work. Dr. von Bülow was furious, and his wrath took the shape of cries and capers that reminded the beholder of the crimson-faced passion of a three-year-old infant." In the matter of self-restraint, it would appear that three is the figure of Von Bülow's age.

MISS MINNIE EVERETT and Miss Blanche Owen are American young ladies, and, therefore, eager for information. Moreover, they are Chicago young ladies, and jealous for the honour of the lake city. So they write jointly to an editor: "We, pianoforte students in Chicago, would like to know why Dr.

Hans von Bülow snubbed our city by not giving us at least one Concert, when he gave five in Boston. We do not claim that Chicago is as musical a city as Boston, nor even one half as musical, but we do think it is one-fifth as musical." Admirable young ladies, decided and yet modest!

A CORRESPONDENT writes from San Francisco to the *American Musician* :—"At a recent wedding, in an Episcopal church here, some innovations were made in the musical part of the ceremonies. After a preliminary performance on the violin, accompanied on the organ, the approaching victims, both of whom had 'been there before,' being a widow and widower about to re-marry, were welcomed by the singing of the 'Bridal chorus' from 'Lohengrin,' the words of which are addressed to a 'Star of renown' and a 'Maiden all glorious.'

THE *Echo*, discoursing upon Mr. Santley, observes: "If Mr. Santley's singing voice were to fail him, he might earn his own living by his elocutionary abilities, or by the use of the brush and mahlstick, for he can paint well in either water or oil. . . . Then he can translate a play admirably, and as to wielding the *bâton*, he is an ideal Conductor, with just enough of the *fortiter in re* to give his leadership decisiveness." We feel sure that Mr. Santley does not wish to pose as that doubtful person, an Admirable Crichton. Enough for him that he is a great singer.

MR. SPURGEON has some curious notions about psalmody. He thinks that new tunes are introduced not only to please public taste—which we are disposed to look upon as natural and right—but, also, "to pay profits to publishers, who of course must live, and thirdly for the sake of the organ and not the people." On these grounds, the pastor of the Tabernacle would go back to the rattling old "repeat" and "imitation" tunes, with all their risk of irreverence, and their musical inanity. Mr. Spurgeon had better stick to his sermons.

SOME of our contemporaries have fallen into error by supposing that the three principal characters in Verdi's "Otello" will be played at the Lyceum Theatre, on the 5th inst., by the artists who "created" them at Milan. When the opera was first produced, Madame Pantaleoni appeared as *Desdemona*, whereas here the hapless heroine will be impersonated by Madame Cataneo. Mr. Tamagno and Mr. Maurel resume their original *rôles*. The change of *prima donna* will most likely be for the better, seeing that Madame Pantaleoni was quite unsatisfactory.

Is it at all possible that the "Recensenten-Börse," or Critics' Exchange, which we find has just been formed at Elberfeld, will give rise to a similar institution in England? If so, as the avowed object of the members is to persuade one another into something like unanimity of opinion before writing of art and artists, there can be no question that the power which has been accumulating in the critical musical journals of this country for many years will very soon dwindle into a feeble echo of the strongest voice.

THE *Press Register* of Newark, N.J., has made a contribution to the curiosities of criticism by speaking of Dudley Buck's "Light of Asia" thus: "It is soft, mellifluous, and dreamy. It swells and pulses in great surge of harmony so indescribably soft and delicate, and then crashes into magnificent *crescendoes*,

through all of which the minor chords are exquisitely blended." Evidently the young gentleman who looks after the fires and coroner's inquests was "on hand" at the writing of this.

WE read in an American paper:—"From the pulpits of two of our city churches last Sunday were delivered addresses upon Richard Wagner's theological struggles as evidenced in his musical compositions. Rev. Heber Newton, the Unitarian-Episcopalian clergyman, found Christianity rampant, as it were, in Wagner's latest works, and Mr. Albert Ross Parsons' discourse on 'The Finding of Christ through Art, or Richard Wagner as Theologian,' was interesting." What next?

IN the notice of a Concert given by Mr. C. J. Bishenden at All Saints', Stepney, in aid of a new peal of bells for that church, we are told that every piece in the programme had a "bell title." This at least is a novel feature; but it would be difficult, we fancy, to carry out the idea to any extent. For example, at a musical performance for the benefit of the "Home for Lost Dogs" it would be a hard task to make a selection of compositions all of which should have a "dog title."

A "PUZZLED reader" informs us that the same artist who, in a testimonial to one pianoforte maker, says that he "has attained the utmost degree of perfection in the art of instrument making," tells another that his pianofortes are "unrivalled," and that during an extended tour he has used them "exclusively." We confess to sharing our correspondent's surprise; for although it is well known that doctors disagree with one another, it is not usual for a doctor to disagree with himself.

THE "indignant old gentleman" to whom we referred last month as having protested against Smoking Concerts, has since been told by the *Globe* that "he does not know how pleasant a smoking concert song can be, and, on occasion, how refined and sympathetic." This ignorance is highly probable, and shared, we venture to say, by many who have not yet discovered the affinity connecting tobacco smoke, whisky and soda, and music.

AN advertisement lately issued: "A Giant wanted to deliver handbills," although somewhat startling, is perfectly intelligible, the size of the bill-distributor being, no doubt, intended to indicate to passers by the character of the show to which he is attached; but we cannot understand why, when a "lady pianist is required," the announcement should be coupled with a stipulation that she "must be tall."

THE *prima donna*, having had her jewels stolen in various ways, and gone through much tribulation of sensational kinds, now gives the rein to imagination and takes higher flights. Nevada is at present an easy first at this game. She has given out that in Spezia there was a plot to assassinate her by blowing up the opera house with dynamite. Her rivals will find this hard to beat.

VON BÜLOW's sayings in America are coming over to us by instalments. Here is one of the latest: "I detest the Cæsar-Mark-Antony crowning business. In Wiesbaden, after a performance, I was offered a crown of flowers, but I declined such salad glory, saying that I was no vegetarian. I am fond of beef-steak, and would have accepted an honorarium of that kind much quicker than flowers."

MR. ROBERT MACHARDY, of Edinburgh, has composed some verses in honour of Mr. Sims Reeves. Here is one of them:—

Every Briton loves thy name,
Is proud to speak of thy great fame,
Paradise would welcome thee
If thy great voice on high could be.
Rapture comes in every note
From thy wondrous, heaven-born throat.

Shades of Burns and Tannahill, tremble !

A coop story passes through many forms. Here is one. Unwelcome Suitor: "That's a lovely song, It always carries me away!" She: "If I had known that I should have sung it earlier." Here is the original. Scene—the European coffee-house, Haymarket. Man (who has been to the opera opposite): "That air, 'Casta diva,' always carries me away." Douglas Jerrold: "Can anybody here whistle it?"

THE Bristol Orpheus Glee Society had but a poor audience in St. James's Hall a while ago, but a good thing never misses its mark in the long run, and now we learn that Mr. Riseley and his capital singers are coming to London next spring, at the instance of the Duke of Abercorn, and under the patronage of the Prince of Wales.

CHARITY never faileth. The sum of £750 has been gathered by a Plymouth Committee for the benefit of the children of the late Mr. Frederic N. Löhr. Out of this amount £50 will be set apart for placing a memorial brass in Plymouth Guildhall. All this is very graceful, and most creditable to the denizens of our "far West."

PASSING a shop a short time ago where some musical instruments were placed in the window for sale, we were amused at seeing a violin ticketed at a low price, and announced (we presume to account for its cheapness) as "second-hand." It was difficult to resist the temptation of enquiring what would be the cost of a new one.

IN consequence of the great success achieved in this country and throughout the Continent by Señor Sarasate, in the performance of Dr. Mackenzie's fine Concerto for Violin, the gifted Spanish artist has induced Dr. Mackenzie to write another important work, which will be played for the first time at the coming Leeds Festival.

THE Handel and Haydn Society of Boston gave three Concerts last season, and sustained a loss of 402 dollars. Happily this admirable institution has a reserve fund of 27,000 dollars, soon to be increased to 31,000 dollars by a bequest from the late Mr. Oliver Ditson. No fear but that the "Hub" will look after its own.

VOCAL "artists" announced at the music-halls of the metropolis have, as a rule, such strange descriptions that we rarely attempt to divine their meaning; but we should like to know what are the characteristic peculiarities of a "Sprightly Serio" and a "Burlesque Serio."

"MANY deadheads," says a contemporary, "are now agitating the question whether or not they have a right to hiss at the opera. We think not. If a deadhead does not like a performance, he always has a means of redress: he can go to the box-office and get his money back."

MISS AUGUSTA HOLMES has written and composed a Cantata, "Lutèce," in which there are lines for a reciter with orchestral accompaniment. That there is a future for such works we do not doubt, and it may have unexpected developments.

WE need hardly assure our readers that the statements, referring to THE MUSICAL TIMES, made in a Society Journal, and copied in other papers, do not contain one word of *truth*.

A SMART contributor to the *Chicago News* writes:—"Now that the Wagner opera has adjourned *sine die*, our most distinguished local musical circles are getting their hair cut."

NOTICE to benevolent amateurs.—Should a man introduce himself as an eligible candidate for charity on the ground that he is a son of the late Mr. William Winn, send for the police.

THE critic of a local paper who, in a concert notice, says that Mr. W. S. Hoyte "contributed an organ solo, and also played piano solo," has got mixed in his "numbers."

AMERICAN audiences never hiss. "There is no hissing at a funeral," says an American journalist, "no matter how bad a person the corpse may have been."

A PROVINCIAL journal, commenting upon an Organ Recital, calls attention to "the splendid effect of the tubular pneumatic action."

ROYAL ITALIAN OPERA.

SINCE our last notice Mr. Harris has kept his great establishment in active work, but we have not to speak of novelties, since none have been forthcoming. "Mefistofele" was produced on May 28, and was followed by "Lohengrin" on May 30, and "La Traviata" on the 1st ult. In connection with the first of these Miss Macintyre (*Marguerite* and *Helen*) considerably heightened the esteem in which she is held, but Mr. Massini (*Faust*) was less successful. In the second work Mr. Barton McGuckin, who was to have played the title-role was, owing to an accident, replaced by Mr. A. d'Andrade. Madame Nordica was the *Elsa*, Madame Fursch-Madi, an excellent *Ortrud*, and Mr. F. d'Andrade *Tetramund*. "La Traviata" served for the return of Madame Albani, who had a sort of gala night—personal consideration being first, and art, by comparison, nowhere. But the opera has again become a fashionable resort, and those who pay have a right to call the game. For the *début* of Miss Van Zandt (3rd ult.) "La Sonnambula" was put up, its somewhat faded prettiness being tolerated for the sake of an engaging artist whom the character and music of *Amina* suit perfectly. Miss Van Zandt made a decided success by acting naturally and intelligently, while singing with great fluency, neatness, and expression. For various reasons the repertory of this young lady must be a limited one, but there can be no question that the parts which she can play at all are safe in her hands. A new tenor, Mr. Montariol, appeared as *Elvino* and met with acceptance. He is, however, a useful rather than a brilliant artist. The return of Mr. Edward de Reszke (*Count*) was hailed with pleasure on very sufficient grounds. Mr. Harris is rich in baritones, but De Reszke stands before all others. His brother, Mr. Jean de Reszke, appeared on the following evening as *Radames* ("Aida") and he also, with equally good reason, met with a warm reception. Among his associates in the Egyptian opera were

Madame Nordica, Madame Scalchi, and Mr. Cotogni. "Le Nozze di Figaro," with Albani, Ella Russell, Van Zandt, F. d'Andrade, and Cotogni in the cast, drew a full house, not entirely, we hope, because of a remarkable combination of artists. Mozart deserves a hearing on his own account, even by "society." "Rigoletto" (6th ult.) gave Madame Melba, the Australian soprano, a chance of making her re-appearance as *Gilda*, and of establishing herself as a favourite for the season. Her acting and singing were an improvement upon the "form" of last year, and often made a striking impression. The title character served for the re-entry of Mr. Lassalle, who, of course, sang the music splendidly; but the part calls for the highest qualities of a tragic actor, and the French baritone did not seem able to supply them in required measure. As *Rigoletto* goes, he is, no doubt, entitled to high rank; but that is not saying very much. We want Ronconi back again. "Faust" was given on the 7th ult., with Nordica, Talazac, and E. de Reszke, and "Lohengrin" on the 8th ult. The cast of Wagner's opera, being an exceptionally fine one, helped the popularity of the work to secure an overflowing house, and the result was much satisfaction all round. We need not discuss Albani (*Elsa*), Fursch-Madi (*Ortrud*), Jean de Reszke (*Lohengrin*), and E. de Reszke in this familiar opera. Mr. Seguin, a new baritone, appeared with moderate success. He was seen to much more advantage later, as the hero of "Guillaume Tell."

A repetition of "Aida" (the 10th ult.) introduced Madame Valda in the title-part, Jean de Reszke playing *Radames*. The splendid tenor made the principal figure, the soprano having little better than a "success of esteem." The 11th ult. brought the revival of "Guillaume Tell," to which reference has already been made. There was a new and very nervous *Mathilde* in Miss Lita, about whom a definite opinion should be reserved. There was also a new *Arnold* in Mr. Lestellier, of whom we are scarcely likely to hear much more, unless he can play other parts better. On the 13th ult. "Don Giovanni" was given, with Miss Van Zandt, Madame Fursch-Madi (who replaced Miss Toni Schläger), Madame Giulia Valda, Messrs. d'Andrade, Lestellier, and Ciampi. "Le Nozze di Figaro" was repeated on the 14th. On the 15th ult. Mr. Harris produced Gounod's "Roméo et Juliette" in the original French, and the house was crowded to hear an opera that of late has been put aside. With Madame Melba, E. de Reszke, Seguin, Montariol Winogradow and Jean de Reszke in the cast, the more important parts were assured of adequate representation. As far as regards the performance a success must be recorded, but the work no more recommended itself than on former occasions. We fear that Gounod will remain a single-opera composer. "Lohengrin" was repeated on the 17th for the *début* on the Italian stage of Mr. Barton McGuckin. The Irish tenor achieved a good result under anxious and trying conditions. "Les Huguenots" (18th ult.) completed Mr. Harris's revivals up to the time of writing. It appeared, with no special effect, a soprano, Miss Toni Schläger, who is much thought of in Vienna. London is a terrible place for these Continental favourites. Up to the 26th ult. only repetitions have to be recorded.

Messrs. Mancinelli, Arditi, and Randegger have throughout shared the Conductor's work, and the performances generally have given satisfaction. At the same time, it is right to say that a considerable improvement might easily be made in the stage management.

HER MAJESTY'S THEATRE.

MR. MAPLESON, having taken and refurnished Her Majesty's Theatre, opened it for Italian Opera on the 4th ult., and is still continuing a season conducted upon principles which hardly become so shrewd and experienced a manager. The works performed, for example, have been the most hankied in the Italian repertory—"La Sonnambula," "Lucia," "Il Barbiere," "L'Elisir d'Amore," "Il Trovatore," and, by way of a change to French opera, "Faust." Mr. Mapleson is mistaken if he supposes that anybody particularly wishes to be regaled again and again upon these works, but the manager, perhaps, is obliged to play operas in which his new artists believe they

can make the best effect. All the same, nothing of a brilliant character has been done, and we must excuse ourselves from entering upon details, hoping that Mr. Mapleson may do better as the season proceeds, and supply us with matter worth discussing. He is provided with an adequate chorus, and a fair orchestra, conducted by Mr. Bevignani.

PHILHARMONIC SOCIETY.

SINCE our June issue this Society has given the last two Concerts of its seventy-seventh season, so far emulating previous success that the guarantors, we believe, are in no danger of being called upon for more than a nominal contribution to the fund. In the case of an institution not carried on for profit, and purely artistic in its character and aims, the condition just described does not necessarily represent the highest good. It may be well for the directors to act, with circumspection of course, upon knowledge of the fact that the guarantors are prepared to be useful as well as ornamental, and that the guarantee fund enables them to consider what may be advantageous to the progress of art rather than what the public will most readily pay to hear.

The programme of the 6th ult. contained no absolute novelty, the nearest approach to which was Mr. Frederic Cliffe's Symphony, not long before produced at the Crystal Palace. A rehearing of this remarkable *opus* 1 confirmed the opinions formed on its first acquaintance, and so much is all that need now be said. Let us hope that Mr. Cliffe recognises the seriously-changed position in which he stands. "To whom much is given, of him much shall be required," and having made great gifts evident, the young composer comes under the rule "Noblesse oblige." But we do not ask him to be in a hurry. There are too many serious interests at stake for that. Nevertheless, the public will, after a decent interval, look for his *opus* 2, and expect a good deal from it. The Concerto at the Concert under notice was Beethoven's in E flat, for pianoforte and orchestra, the solo being taken by the Norwegian pianist, Madame Backer-Gröndahl, whose English reputation as a classical performer of the highest rank was thoroughly established. This artist exemplifies the true school of pianoforte playing as do few others who come amongst us. She deals with the great masters as their interpreter, not as one to whose opportunities of personal glorification they have ministered. Perfectly modest, doing as little as possible to attract attention, and with every faculty consecrated to the art of the moment, Madame Backer-Gröndahl is an example which artists and amateurs alike might study with advantage. Her playing on this occasion was marked by all the breadth, finish, and power which attracted instant regard on her first appearance. Other pieces in the programme simply require to be placed on record. They were the "Anacreon" Overture, the Introduction and Closing Scene from "Tristan und Isolde," and the Overture to "Die Zauberflöte." Miss Fillunger was the vocalist, and missed the mark in attempting "Ocean, thou mighty monster."

The last Concert of the season took place on Saturday afternoon, the 22nd ult., when three remarkable artists made their appearance. Miss Teresina Tua led the procession, and so played Bruch's Violin Concerto in G minor as to leave a more decided feeling in her favour than ever before. Besides elegance of style and finish of detail, the young lady showed power and emotion—qualities which, it is to be hoped, she will ultimately possess in full measure. Miss Hermine Spies followed with a performance of the air "Return, O God of Hosts," such as proved her to be an accomplished Handelian singer. Foreign interpreters of Handel's oratorio music rarely satisfy English ears, but this German artist did so most completely—exciting, no doubt, a wish that she would make the composer's adopted country her residence. Mr. Pachmann followed with a rendering of Chopin's Andante spianato and Polonaise (Op. 22) which simply enchanted the audience. It was unapproachable for delicacy and exquisite refinement. The orchestral selections—Overture to "The Flying Dutchman," the "Eroica" Symphony, and Sullivan's "Ouverture di Ballo"—were admirably executed under the direction of Mr. Cowen.

The Society's Annual Dinner took place at the Criterion on the 24th ult., and was attended by a large company. Lord Coleridge presided in his happiest manner. The speakers were, besides the Chairman, Mr. C. E. Stephens, Mr. W. H. Cummings, Mr. Hersee, Mr. Francesco Berger, Mr. Joseph Bennett, Mr. Southgate, Mr. Cowen, and Dr. A. C. Mackenzie.

THE RICHTER CONCERTS.

THE first appearance in England of the celebrated German Lieder singer, Miss Hermine Spies, was by far the most important feature of the fifth Concert, on the 3rd ult. When the lady stepped on the platform to sing Gluck's "Che farò," she was unknown to the majority of the audience; but when she finally left it she had made a reputation which is likely to prove enduring. To say the exact truth, the initial impression as to her gifts was not wholly favourable. It was apparent, of course, that she had a fine voice, and that she managed it well, but her pronunciation of Italian was so imperfect that her good qualities were to some extent overlooked. It was otherwise when she sang a series of four songs in her own language, by Schubert, Schumann, and Brahms. Then every one perceived that an artist of the first rank had come among us, and Miss Spies retired amid enthusiastic applause. The rest of the Concert was made up of familiar works. Wagner was represented by his Overture to "Tannhäuser" and a selection from "The Nibelung's Ring," the remaining pieces being the Overture to "Euryanthe" and Brahms's Symphony in F (No. 3).

There was no Concert on Whit-Monday, and the sixth performance took place on the 17th ult., when one of the promised new Wagnerian selections was brought forward. This was the entire closing scene from "Die Walküre," the last portion of which, generally known as "Wotan's Farewell" and the "Fire Charm," is already very popular. The long duet between Wotan and Brünnhilde which precedes it can only be fully appreciated by those who are familiar with the entire work and able to recognise the significance of the various motives as they appear and disappear. The vocalists were Miss Fillunger and Mr. Carl Mayer. Very fine performances were given of Schubert's great Symphonies in C, and Dvorák's remarkably clever and original Symphonic Variations in C. Schumann's "Manfred" Overture, and Hans Sachs's beautiful monologue from the second act of "Die Meistersinger," expressively sung by Mr. Carl Mayer, completed the programme.

The London branch of the Richard Wagner Society, a small but energetic body, was connected with the Concert of the 24th ult., though in what way was not precisely stated. However, the programme was composed entirely of Wagnerian excerpts, among them being two for the first time. These were Hans Sachs's address and the concluding chorus from "Die Meistersinger," and the Graal scene from "Parsifal." This last loses immeasurably in effect by transplantation to the concert-room. At Bayreuth it is mystic and awe-inspiring, every means being at hand to heighten the impression. Those who heard the music for the first time at St. James's Hall could have formed but little idea of its real solemnity and power. The orchestra was loud and strident, and the choir paid very little attention to such matters as light and shade. Far more enjoyable was Mr. Lloyd's magnificent singing of Lohengrin's "Farewell" and the Schmiedlieder from the first act of "Siegfried." Excellent also was Mr. Max Heinrich's rendering of Hans Sachs's monologue "Wahn, Wahn!" from the last act of "Die Meistersinger." The Overture to "Rienzi" and the Kaiser March completed the programme.

LINCOLN MUSICAL FESTIVAL.

THE Cathedral Churches of Peterborough and Lincoln having combined to establish an "Oratorio Festival," the first celebration took place last year at the city first named. This year it was the turn of Lincoln, and, due preparation having been made, two performances—called "services" because very properly combined with a religious observance—were given, on the 19th ult., in the magnificent edifice which towers above the ancient north-eastern town. The event,

being unique, we believe, in the annals of the district, attracted a good deal of attention, there were large congregations, and the promoters, we trust, reaped the reward of enterprise—at all events, to the extent of being able to dispense with a call upon the guarantors.

Rightly enough those who had charge of the musical arrangements took care to utilise the resources of the immediate district. They drew their chorus of five hundred voices from Lincoln, Peterborough, Nottingham, Grimsby, Grantham, Gainsborough, Louth, and Boston, their orchestra, of about fifty instruments was obtained from Birmingham, Leicester, Nottingham, &c., with Mr. Val Nicholson (leader) and four other players from London. The force as a whole, therefore, represented the capacity of the country around the place of gathering, and this was as it should be always and everywhere to the utmost extent possible. It is scarcely necessary to add that the principal vocalists went down from the metropolis. They were Miss Anna Williams, Miss Agnes Wilson, Miss Hilda Wilson, Mr. Barton McGuckin, and Mr. Watkin Mills. An organ, specially erected by Messrs. Nicholson and Co., of Worcester, to some extent secured the proper balance between instruments and voices. This was important under the circumstances, and, viewed with due regard to the fact that the occasion was a first attempt, the executive force got together under the *bâton* of the Cathedral Organist, Mr. J. M. W. Young, must be pronounced satisfactory.

"Elijah" was performed at the afternoon service, and attracted an audience which, as far as could be seen, filled nave, aisles, and transepts. To this service came, in full municipal array, with maces, swords, halberds, and other paraphernalia, the Mayors of Grimsby, Peterborough, Louth, Grantham, Boston, Nottingham, Retford, Stamford, and Newark; joining their brother of Lincoln and some twenty clergy, including the Bishop and Dean, in a procession from the choir to reserved places in the nave. Something of state and dignity marked therefore, the opening of the first Lincoln Festival. After a few collects and the singing of a hymn, the performance of "Elijah" began, continuing to the end without a break, and being followed by a short prayer and the blessing. We are not called upon to notice the work done by the solo artists, whose qualities, as displayed in "Elijah," are familiar. Enough that they were worthy of their reputation. It is much more important to observe that both orchestra and chorus, brought together from many places for the first time, justified the confidence reposed in them. The chorus was particularly good, singing with excellent quality of voice, great confidence, and almost unfailing correctness. If we must speak of the orchestra in terms slightly more qualified, it is only because the conditions were more exacting. But there was very little of which to complain, and the audience certainly heard "Elijah" to considerable advantage.

The evening service, carried on under precisely similar conditions, presented Handel's "Dettingen" and Mendelssohn's "Hymn of Praise" to a smaller gathering than that of the morning. Being, as we may assume, less familiar with these works than with "Elijah," the performers did not reach the standard of the previous occasion. Nevertheless, there was much to praise in their rendering of both works, and especially did the orchestra win good opinions by playing the symphonic movements of the "Lobgesang" with greater effect than, looking at its "scratch" character, could reasonably have been expected. The ensemble was fine, also, in the great chorus "The night is departing," and in Handel's "To Thee, Cherubin." With the soloists ably doing their part, the one-day Festival was thus carried through with encouraging musical success, and we trust that the result has strengthened the infant enterprise.

"ELIJAH" AT THE CRYSTAL PALACE.

THE grand performance of "Elijah" at Sydenham, on Saturday, the 22nd ult., resulted in a well-earned triumph. The last time that a selection from Mendelssohn's favourite Oratorio was tried on the Handel orchestra was as far back as 1867, and it was then generally agreed that the work was unsuitable for performance on such a large scale. Bu-

it is evident that the fault was in the executants and not in the music. To the amateur choralist, "Elijah" is now as familiar as "The Messiah" itself, and when Mr. Manns called his 2,900 singers together, his work consisted chiefly in securing unanimity of attack, and due observance of light and shade. His efforts were crowned with complete success. The huge force moved with machine-like accuracy, and the volume of tone and unfailing precision in the Baal choruses, "Thanks be to God," &c., were not more remarkable than the beauty of the phrasing and delicate gradations of tone in "He watching over Israel," "He that shall endure," and "After the fire there came a still, small voice." It would need far more space than is at command to describe all the beautiful and startling effects gained in this memorable performance. Suffice it to say that Mendelssohn's music has never before been heard to such advantage, and the "ovation" which Mr. Manns received at the close of the afternoon was but a slight tribute to the artistic skill and energy which had brought about such excellent results. Regarding the soloists, there is but little to say. Madame Albani's clear and penetrating voice told well in the vast arena, Madame Patey and Mr. Lloyd repeated familiar successes, and Signor Foli threw all his énergies into the rôle of the *Prophet*, winning unqualified success save where the music proved a little too high for his voice. Good service was rendered in the concerted music by Miss Emily Squire, Miss Jessie King, Mr. Maldwyn Humphreys, Mr. Ffrangcon Davies, and Mr. Plunket Greene. The attendance at the Palace reached 24,133, the largest on record at these gatherings, so that the undertaking was a popular as well as an artistic success.

NONCONFORMIST FESTIVAL.

On the 1st ult. about 3,000 singers mustered, at the Crystal Palace, under the banner of the Nonconformist Choir Union, whose purpose is "the development and improvement of the music of our services, the mutual co-operation of our choirs, the holding of festival services on a large scale, and annual choral festivals." Manchester, Margate, Kettering, High Wycombe, Bedford, Tunbridge Wells, Bournemouth, St. Albans, Ipswich, Northampton, Poole, Wellingborough, Burton-on-Trent, and many other centres supplied contingents to the festival. As a preliminary to the programme, the choir sang the hymn "O worship the King," then followed Handel's "And the glory of the Lord," Mendelssohn's "How lovely are the messengers" (from "St. Paul"), the part-song called "Morning Prayer," Macfarren's Anthem, "A day in Thy courts," Sterndale Bennett's Anthem for St. Thomas's Day, "O that I knew where I might find Him," Dr. Bennett's Magnificat in F, Goss's "I will magnify Thee," Stainer's "Ye shall dwell in the land," Elvey's Anthem, "Praise the Lord and call upon His Name," William Rea's "My soul truly waiteth," Purcell's "Thou knowest, Lord," Gaul's "The Children's Hour," Leslie's "The Pilgrims," and Reay's "The Dawn of Day," with the National Anthem as a *Finale*. Mr. E. Minshall conducted the first part, and Mr. T. R. Croger the second part. The organ accompaniments were played by Messrs. J. R. Griffiths and Ernest W. E. Blandford. Mr. F. G. Edwards played an organ solo between the parts.

MR. SARASATE'S CONCERTS.

The orchestra was again in its place at the fourth Concert, on the 1st ult., and the Spanish violinist played two lengthy Concertos—Beethoven's and Saint-Saëns's in F (No. 3). His rendering of the former, which by common consent is regarded as the greatest of all works written for violin and orchestra, is open to controversy. We miss the masculine breadth and dignity of style which characterise Herr Joachim's interpretation of Beethoven's lofty ideas, but it cannot be denied that Mr. Sarasate's exquisite finish atones to a considerable extent for the absence of these higher qualities, and the *cadenza* introduced in the first movement is simply unsurpassable as a display of technical skill, if it is not altogether in harmony with the spirit of the work. The Concerto of Mr. Saint-Saëns exhibits the French composer in a decidedly favourable light, and it is surprising that it is not more frequently heard, considering the paucity of really good violin concertos. Tschaikowsky's Overture to "Romeo and Juliet," which commenced the

Concert, might with fitness be termed a symphonic poem. It is very lengthy, and to a large extent vague, pretentious, and extravagant; but it contains some fine ideas, which the Russian composer might have used to great advantage had he paid more regard to the laws of symmetry and proportion.

The fifth Concert, on the following Saturday, consisted entirely of works for violin and pianoforte, Madame Berthe Marx being again the pianist. Our remarks concerning Beethoven's Concerto, as played by Mr. Sarasate, will apply with equal force to his rendering of the "Kreutzer" Sonata. The faultless accuracy of the execution and the beauty and purity of tone were again conspicuous, and the audience became so excited that they broke into applause after the second variation in the middle movement, and insisted upon its repetition. Schubert's Fantasia in C (Op. 159) was the only other concerted piece in the programme. Madame Berthe Marx played two of Schumann's Studies for pedal pianoforte (Op. 56) and Liszt's Rhapsodie (No. 12) with perfect neatness, and showed the possession of a sympathetic touch, if she was somewhat deficient in warmth of expression.

At the final performance, on the 15th ult., there was an enormous attendance, and so loth were the listeners to part from their favourite artist that they demanded encore upon encore, Mr. Sarasate complying with their wishes in the most obliging manner. The principal works in the programme were Dr. A. C. Mackenzie's Concerto, which the Spanish violinist has played all over Europe, and Lalo's so-called Symphonie Espagnole, which suits him to a nicety; after the first-named work Mr. Sarasate was three times recalled, being on his last return to the platform accompanied by the composer. A piece for two violins from his own pen, entitled "Navarra," in which he was assisted in excellent fashion by Miss Nettie Carpenter, proved to be very showy and characteristic if nothing else. The Concert opened with Beethoven's Symphony in F (No. 8) and closed with Lalo's Overture to "Le Roy d'Ys," which we noticed on its performance at the Crystal Palace last season.

THE HERKOMER PLAY.

PROFESSOR HERKOMER followed up his tentative effort of last year by the preparation and production (on the 4th ult.) of a "pictorial music play," entitled "An Idyl." Several invitation performances were given in the little theatre at Bushey, and the series ended with two or three representations, for admission to which payment was asked in the cause of charity.

The story of "An Idyl" is exceedingly slight, and in no sense original. It was not invented, we may assume, so much for its own sake, as for reasons connected with pictorial and musical effect, which, we hasten to add, it very admirably serves. The "argument" is sufficiently told when we say that the heroine, *Edith*, the daughter of a village smith, has a lowly lover in one of her father's apprentices. She also has a noble admirer in the *Lord Fitz-Hugh*, whose attentions are observed and his purpose divined both by the lover and the father. The apprentice makes a strong appeal to his dangerous rival, and succeeds so well that among the first to congratulate the rustic pair on their marriage morning is the *Lord Fitz-Hugh*. Around this central position are grouped many incidents, humorous and pathetic, the whole having a simple and natural interest, which is enhanced by mediaeval English surroundings. The play, in fact as well as in name, is just what the title declares it to be. Save that the lyrics, through which alone the characters speak, were written by Mr. Joseph Bennett, and that the orchestral score was submitted to the inspection of a professional musician, the entire work is the product of the versatile, accomplished, and indefatigable Professor. The story, the music, the scenery, the dresses, the stage business, and everything else contributing to the *ensemble*—they are all Mr. Herkomer's. Never, we should say, was such singleness of authorship; and never, perhaps, did such an author play one of his own parts (*the Smith*) and sing his own music.

The principal features in the representation received all the notice they deserved from admiring audiences. No doubt to many of the Professor's artistic brethren, the scenery stood first. Nothing could be more beautiful than the picture of the mediaeval village, with its quaint, timbered

houses, backed by rising ground, covered with corn-fields, trees, and outlying cottages, all modelled, and not painted on a drop scene. With this the groups of actors were cunningly blended in a manner becoming the art of a great painter. The only other scene was a cottage interior, rudely realistic, and, in its way, as interesting as the first-named. With regard to the Professor's music, although we are unable to say that the stamp of the amateur was not upon it, it can truthfully be urged that every number, and the orchestral accompaniments to the dumb show, exhibited remarkable tunefulness, sense of effect, natural expression, and, indeed, most of those qualities necessary to a dramatic composer. Sufficient technical knowledge only was wanting to a score which, nevertheless, musicians looked on with satisfaction and no little surprise. The performance, musically superintended by Hans Richter, went off, even at the first, with much smoothness, and only one opinion prevailed as to the beauty and general merit of the production. Save that the leading female parts were played by Miss Dorothy Dene and Miss Florence Wilton, and that the young lord was represented by Mr. Howden Tingey, all the characters were sustained by the professors and students of the Bushey School of Painting, who deserve the utmost credit for their devotion to the task and the success they achieved.

MR. DE PACHMANN'S CHOPIN RECITALS.

THE aspect of St. James's Hall, on the 13th ult., when the second of these unique performances was given, afforded sufficient refutation of the idea, entertained in some quarters, that Mr. de Pachmann is losing his hold on the public. So encouraging was the attendance, that arrangements have been made for a third Recital, which will take place on the 8th inst. It would be idle to enter again into the description of those qualities which render the Russian pianist an ideal interpreter of Chopin's music. Enough that when he is at the keyboard the listener feels that the Polish composer is being presented in the best possible light, and does not pause to enquire whether the result is due to special study or the artistic temperament of the player. A work, such as the Sonata in B minor (Op. 58), which, as ordinarily played, is to a considerable extent dry and tedious, becomes invested with a significance unlooked for with Mr. Pachmann as the executant. This was the most important work in the programme of the Recital under notice, others being the Ballade in A flat, the Scherzo in B flat minor, the Polonaise in E flat minor, which is rarely heard in the Concert-room, and the Barcarolle in F sharp.

SIR CHARLES HALLÉ'S CONCERTS.

At the fourth of these performances, on May 31, the second of the three newly published String Quartets of Cherubini was introduced to the notice of English musicians. The first movement is somewhat dry, but the rest of the work is full of interesting features of which the expressiveness of the slow movement and the novel effects in the *Scherzo* and *Finale* are perhaps the most striking. The Quartet is not a very valuable addition to the repertory of chamber music, but it is well worthy of the attention of amateurs if only on account of the distinguished name of its composer. The only other concerted piece in this programme was Dvorák's genial and characteristic Pianoforte Quartet in D (Op. 23). Sir Charles Hallé played Schubert's beautiful Sonata in B flat, a work which is unfortunately too lengthy to be generally popular.

On the following Friday the novelty was Raff's Pianoforte Quartet in C minor (Op. 202); on the whole, a showy and effective work. There are some excellent thoughts in the C minor Quartet, but it cannot be regarded as a valuable contribution to modern chamber music. Bach's Chromatic Fantasia and Fugue, Brahms's Sonata in F, for pianoforte and violoncello (Op. 99), and Schumann's Quartet in E flat (Op. 47) completed the programme.

The third of the three recently published String Quartets by Cherubini was introduced at the Concert on the 14th ult., and proved to be, like the others, an elegantly

written work, but not remarkable for freshness of style. It is in A minor, and is Cherubini's last effort in quartet writing. It cannot be said with certainty why he did not publish these works, but it is possible that he did not feel quite at home in this branch of musical art, and that he imagined that his reputation would not gain by further challenging comparisons with the great German masters. At the same time, if it cannot be said that the present Quartets are on the whole equal to those which Cherubini gave to the world in his lifetime, they are scholarly and effective works, and Sir Charles Halle should be thanked for introducing them. Beethoven's Sonata in F (Op. 54), Rheinberger's Pianoforte Quartet in E flat (Op. 38), and Brahms's new Sonata in D minor (Op. 108), for pianoforte and violin, were included in this programme.

Dvorák's recently published Quartet in E (Op. 80), first performed in London at Mr. Harvey Löh's Concert in April last, headed the scheme on the following Friday. There is nothing remarkable in the first movement, but the next, *Andante con moto* in A minor, is very characteristic of the composer, being founded, in the Slavonic manner, upon a theme which is subjected to all sorts of modifications but never abandoned save for a few bars at a time. The *Allegro scherzando*, which follows, and the spirited and contrapuntal *Finale* are also capital movements. The rest of the programme does not call for criticism. It included Grieg's Sonata in C minor, for pianoforte and violin (Op. 45), Brahms's Trio in E flat, for pianoforte, violin, and horn (Op. 49), and some pianoforte solos by Chopin.

ROYAL ACADEMY OF MUSIC.

At the Royal Academy Chamber Concert, given at St. James's Hall, on the 17th ult., some interesting work was done. A Sonata in G, for violoncello and pianoforte, by Miss Amy E. Horrocks (played by the composer and Mr. B. P. Parker), elicited very favourable opinions. Mr. A. L. Spittle gave a capital rendering of Max Bruch's Violin Romance. Miss Beatrice Copland, Miss Llewela Davies, Miss Plaistowe, and Miss Helen Ogilvie distinguished themselves in their pianoforte solos. Miss Lizzie Neal, one of our rising young contraltos, did full justice to a couple of charming songs by Miss Ada Brown, pupil of Mr. Prout's, and other vocal pieces were creditably rendered by Miss Mary Rough, Miss Mary Hooton, Miss Nettie Wood, and Mr. Dicksee, the work of accompaniment being divided by Messrs. Stanley Hawley, Arthur E. Godfrey, and Frank Idle. The Academy choir also took a prominent part in the Concert, which opened with Wesley's Anthem, "The Wilderness," the solos being sung by Miss Broadbent, Miss Kirton, Mr. P. Edmunds, Mr. F. Pearce, and Mr. Broadbent; this, and the part-songs by Byrd and Purcell, sung later on, were among the most satisfactory portions of the afternoon's proceedings. Dr. A. C. Mackenzie, the Principal, conducted with his usual tact and judgment.

GUILDFHALL SCHOOL OF MUSIC.

The fine orchestra of 110 performers associated with this institution was heard to signal advantage at the Concert directed by Mr. Weist Hill on Saturday afternoon, the 15th ult., in the hall of the City of London School. The programme opened with a Marche Joyeuse by Fanny Archibutt, a pupil of Mr. Henry Gadsby at the Guildhall School. As the title indicated, it proved a bright animated piece, being, furthermore, finely orchestrated and altogether a very creditable exercise. The opening Allegro of Beethoven's "Choral" Symphony, played more than once before by the Guildhall orchestra, was now given with increased finish and refinement, while the Overtures to "Dinorah" and "Les Diamants de la Couronne" were excellently rendered under Mr. Hill's steady guidance. The chief individual success of the afternoon was Miss Amy Porter's performance of the Allegro from Popper's dry but difficult Violoncello Concerto (Op. 24). This was in all respects an admirable piece of playing. The vocal efforts of Miss Magdalena A'Beir, Miss Isabelle Ikin, Mr. John G. Hooker, and Mr. Arthur Bonner met with hearty approval.

LONDON ACADEMY OF MUSIC.

THE Annual Summer Concert, in connection with the above institution, took place at St. James's Hall, on the afternoon of the 5th ult. There was, as usual, a crowded attendance. A notable feature was the excellence with which the orchestral portion of the day's selection was executed. The Overtures to "Le Nozze di Figaro" and Gluck's "Iphigenia" were capitally played, as were also the accompaniments to the various Concertos, all being ably conducted, as usual, by the principal, Dr. Wylde. Among the individual efforts, Miss Clara Fisher's performance of the Adagio and Finale from Max Bruch's Violin Concerto in G minor, and Miss Ethel Fisher's rendering of the first movement from Chopin's E minor Concerto may be mentioned as deserving of especial praise. Also to be noted was a very creditable interpretation, by eight young ladies, of the first movement of Mendelssohn's Octet for strings. The vocal concerted pieces included Lassen's cantata for female voices "The Holy Night," and an excerpt from "Euryanthe," in both of which Miss Teresa Blamy distinguished herself.

MUSICAL GUILD.

THE youthful band of artists styling themselves the Musical Guild have met with sufficient encouragement to warrant them in contemplating a second series of Concerts, to take place in the autumn, when they will necessarily engage more attention than it is possible to bestow at the height of the London season. The programme of the second Concert, on May 29, included Mozart's String Quintet in G minor, Bach's Concerto in D minor for two violins (played by Messrs. Haydn Inwards and Arthur Bent), and Mendelssohn's Octet in E flat (Op. 20). At the third Concert, on the 12th ult., another excellent programme was carried out; while at the fourth and last, on the 19th ult., were performed such interesting works as Beethoven's String Quintet in C, Brahms's Pianoforte Quartet in G minor, Beethoven's rarely heard Sonata in F (Op. 17) for pianoforte and horn (well executed by Miss Macdonald and Mr. J. Smith), and the Romanza from Joachim's Hungarian Concerto, played by that talented young violinist, Mr. Jasper Sutcliffe. So far, in an artistic sense, the Musical Guild has done remarkably well.

BRISTOL ORPHEUS SOCIETY.

THE Concert given by the Bristol Orpheus Glee Society in St. James's Hall on May 28 was one which deserves special mention, because of the excellent manner in which the eighty voices composing the choir performed the several pieces in the programme. The voices were admirably balanced, so that the quality of tone produced in certain of the glees, written for and intended to be sung by a single voice to a part, did not suffer to the extent expected. In such a work as the "Hohenlinden" of Tom Cooke, written as a glee, the augmentation of the parts gave it an effect which could scarcely be realised under any other conditions. In the part-songs, notably those written by Mr. George Riseley, the accomplished Conductor of the Society, the capacities of the vocal body were measured to a nicety. Without entering into further details of the works presented, it will be enough to say that the Society deserves the hearty congratulations of all lovers of vocal part-writing for the worthy example it has shown. The claims of vocal harmony have been brought well before the public by this admirable performance. The pattern thus set will do much towards extending a love for the forms of composition which the Society has studied with so much intelligence and to such good purpose. Mr. George Riseley conducted the Concert in a manner which clearly showed a deep appreciation of the several works, and Mr. Harper Kearton and Mr. Watkin Mills gave valuable help in those pieces which were written for chorus with tenor or bass solos. The artistic success made by the Society in London has so impressed some of the distinguished company then present that the members are invited to pay a return visit. The Duke of Abercorn and other noblemen have

had an interview with the officers of the Bristol Society, when the matter was discussed, and it is understood that upon the occasion of this visit of the Society to London the Prince of Wales will be present.

MISS HERMINE SPIES' RECITAL.

It was not surprising to find the Princes' Hall more than usually well attended on the afternoon of the 13th ult., when Miss Hermine Spies gave her first Vocal Recital, for the gifted German singer had made an extraordinary impression at the Richter Concert a few days previously. The favour accorded to Mr. and Mrs. Henschel shows that song recitals of the highest class command a large amount of patronage, and there is no reason to doubt that Miss Spies will receive a hearty welcome whenever she comes among us. The only fault to be found in her present programme was its brevity. It contained in all only eleven pieces, of which two were pianoforte solos. Still, it enabled the vocalist to display her remarkable versatility, and to show that in every style she is equally at home. Her voice is mezzo-soprano rather than contralto, and is not remarkable for power, though it is pure and sympathetic in quality. The method of production is absolutely irreproachable, the blending of the different registers being singularly perfect. It is not, however, in the excellence of her vocal mechanism that the charm of Miss Spies' singing consists. There is an indescribable amount of intelligence in the manner in which she renders every song, whether cheerful or pathetic. Thus she passed with complete success from the lofty style necessary for the interpretation of Schumann's "Mit Myrthen und Rosen" to the prettiness of D'Albert's "Das Mädchen und der Schmetterling," and from thence to the delicate piety of Bizet's "Pastorale." It was probably not the fault of Miss Spies that Schubert's "Wer nie sein Brot mit Thränen ass" was attributed to Schumann, and Giovanni's "Willst du dein Herz mir schenken" to J. S. Bach. The pianoforte solos, contributed by Miss Ethel Bauer, afforded agreeable relief to the vocal music.

WORCESTER CHURCH CHORAL ASSOCIATION
TRIENNIAL FESTIVAL.

THE sixth triennial general Festival of the associated choirs of the archdeaconry of Worcester was held in the Cathedral, on the 6th ult. There were in all sixty-six choirs (of which fifty-nine were surpliced) which took part in the service, numbering 1,800 voices. A large gathering of clergy was present.

The choirs having robed in the cloisters, entered the Cathedral by the west door and marched up the central aisle in two divisions, bearing their respective banners. The procession lasted for nearly half-an-hour, and was very imposing. A voluntary was played on the organ during the entrance of the first division, and as the second division entered the church, the hymn, "Salve! festa dies!" by the Rev. J. Baden Powell, was sung as a processional, the verses being given by ten cantors, comprising several members of the Cathedral choir and a few picked voices, stationed on the choir steps.

The service was chanted by the Revs. E. Vine Hall and H. Clifford. The responses were arranged to be sung in unison by the choirs and the congregation. The harmonies were sung by the Cathedral choir only, the united choirs sustaining the plain song. Both organs were used, Mr. Hugh Blair playing the great organ and Mr. L. A. Brookes the choir organ. Mr. O. Milward, the chief Conductor, was stationed on the choir steps. He was assisted by the Rev. H. H. Woodward, Mr. W. M. Dyson, and Mr. E. J. Spark. For the purpose of keeping the voices together there were five cornets played by Mr. A. W. Gilmer, of Birmingham, and assistants, who were stationed at different points. The Magnificat and Nunc dimittis were by Wood. The Anthem was Henry Gadsby's "O Lord, our Governor." The hymns "O God, our help in ages past" (St. Anne's tune), and "The splendour of Thy glory," composed by the Rev. H. H. Woodward for this Festival, were given. The blessing having been pronounced, the service terminated with the hymn "Saviour, blessed Saviour."

THE CHICAGO AUDITORIUM ORGAN.

MR. CLARENCE EDDY furnishes an elaborate description of a new organ to be built for the Chicago Auditorium or Concert Hall by Mr. Frank Roosevelt, of New York, of which the following abbreviated account will be interesting to many of our readers.

Many novel features of remarkable interest and usefulness will be found in the scheme, and although a few organs, perhaps three or four, in the world are a trifle larger in the mere number of speaking stops, yet the advanced methods upon which this instrument will be built, including its many mechanical attributes, will certainly place it at the head of the list in resources and practical completeness.

The key-box will be placed in the orchestra on the side nearest the organ, about seventeen feet below the floor of the organ-chamber, in such a manner that the player can observe the conductor in choral or other *ensemble* performances, and can yet be seen by the entire audience. This position will also enable him to judge accurately of all the various effects produced.

The Echo organ will be located in the attic over the hall, more than 100 feet away from the player. The pipes being enclosed in a swell-box, most marvellous effects of distance and echo can be produced. Another great novelty will be found in the Stage organ, which will be placed on the stage, or against the stage wall, sufficiently high to allow head room beneath. The design of this adjunct is to assist the chorus in operatic and choral performances, and at times it will be of inestimable value. The pipes will be enclosed in a swell-box, with a special view to protecting them from dust. This organ, like the Echo organ, will be played from one of the keyboards in the orchestra, by means of electric action. Perhaps the most strikingly novel feature of the entire organ will be the cathedral chimes, suspended in an elevated position above the stage, or on one of the "fly galleries." They will consist of twenty-five pieces of heavy, seamless, drawn-brass tubing of proper length and size. Their tone is mellow and resonant, exceedingly rich in harmonics, and, if anything, superior to that of real bells. The tubes will be struck by hammers actuated by pneumatics, which in turn will be controlled by electric action from the solo organ key-board. The compass of the cathedral chimes will be two complete octaves, from tenor F up, in chromatic scale, which will enable the player to make innumerable changes. A set of carillons, composed of forty-four steel bars, furnishes still another feature of special interest, which in orchestral transcriptions and other brilliant concert pieces will prove particu'larly pleasing to the ear.

The stops of the different departments are symmetrically grouped, beginning always with those of the lowest pitch, and arranged in such a manner that the reeds all come nearest the keys, thereby being most accessible to the player. The couplers are all placed over the fourth manual, and arranged with equal care in their order. The pedal movements are in accordance with the same system, and the combination pistons are situated over instead of under the manual they are intended to affect, a plan which will doubtless meet with approbation.

There are four Manuals, compass CC to 94, 61 notes; and pedals, compass CCC to F, 30 notes.

An idea of the magnitude of the organ may be gained from the following summary of its contents:—

	Stops.	Pipes.
Great Organ	20	1,611
Swell Organ	23	1,733
Choir Organ (Carillons)	17	1,210
Solo Organ (Chimes)	15	854
Echo Organ	11	842
Stage Organ	4	244
Pedal Organ	19	630
 Total Speaking Stops.	109	
Couplers	10	
Mechanical Accessories	13	
Adjustable Combination Pistons	25	
Pedal Movements	20	
 Total	177	7,124
Total Bells		69
Total Pipes and Bells		7,193

The seven different departments of the organ—namely, Great, Swell, Choir, Solo, Pedal, Echo, and Stage organs—are all controlled from the key-boards in the orchestra by means of the Roosevelt Patent Electric Action. The key-box, which is a marvel of compactness, will extend downward into the basement beneath; and in this extension the great labyrinth of combination action and electric contacts will be contained. Every particle of this action, however, is easily accessible, and, notwithstanding the magnitude of the organ and its wealth of mechanical resources, the system of construction is a paragon of simplicity and perfection.

A most valuable and ingenious contrivance is the Full Organ pedal, which brings on instantly every speaking stop of the entire organ by simply locking the pedal down. The registers are not disturbed in the least; therefore when the pedal is unhooked the condition of the organ remains precisely as it was before using the pedal, unless the combinations have meanwhile been altered. A startling *sforzando* is thus obtained with the least possible effort, and no derangement of the stops is occasioned. The Pedal Ventil silences any adjustable selection of pedal stops, without, however, throwing in the knobs. By this clever device the player need never be caught with a loud pedal organ on when he needs instantly a soft stop; and in many other ways this pedal will be found exceedingly useful.

The Crescendo and Diminuendo pedals are of a novel character, and furnish complete control over the entire instrument. By a single stroke on the former pedal a gradual crescendo or increase of tone, from the softest stop to the full organ, is obtained, without disturbing the existing arrangement of knobs, the rapidity of the crescendo being regulated by the degree of speed used in pressing down the pedal. A diminuendo or reverse effect is accomplished by using the other pedal. Directly above the uppermost manual will be placed a dial to indicate the exact amount of organ being used.

Particular attention is called to the unusual number of swell-boxes in this organ. Every stop in the entire instrument, excepting the pedal organ and seven great organ foundation stops of 16, 8, and 4 feet pitch, is enclosed. Separate swell-boxes are used for the Great, Swell, Choir, Solo and Echo organs, the shutters of which are controlled by three balanced pedals centrally situated at the back of the pedal keys in such a manner that they can be operated with either foot, or simultaneously with both feet. The middle pedal controls Great and Choir shutters, while that to the right is for Swell organ, and that to the left for Solo and Echo departments. At the extreme right of these balanced pedals will be found an ordinary pedal to close all the boxes, and another to open them all together.

The Roosevelt Patent Windchests, which will be used exclusively in the Auditorium organ, are admitted by experts to be the most perfect yet constructed; and they are not only endorsed by leading authority in England, but have already been adopted by certain organ-builders in this country. These windchests may be briefly described as *tubular pneumatic* in principle and action, affording a separate pallet for each and every pipe.

One long side of the basement under the auditorium floor is to be devoted to the bellows. These bellows, of which there will be two or three large ones for the manual and pedal wind, and a somewhat smaller one for the high pressure solo organ and pneumatic work, will all be worked by belts from one main line shaft, which shaft will be driven by a large electric motor.

An arrangement, called an automatic belt shifter will be used, there being one for each bellows. By this device, the belt connecting the tight and loose pulleys of the bellows shaft to the tight pulley on the main shaft, is shifted and controlled by the rise and fall of the bellows; so that, though the line shaft maintains a uniform speed, the feeders will operate only as demanded by the actual consumption of wind.

The pitch of the instrument is to be what is known as the French Normal Diapason, which is the standard of all the leading orchestras of Europe and America, and which has long been adopted by Mr. Roosevelt.

The cost of the Auditorium organ will not be far from 45,000 dollars, and its completion is stipulated for December 1, 1889.

E. USIGLIO'S COMIC OPERA "LE DONNE CURIOSE."^{*}

SIGNOR EMILIO USIGLIO, the composer of this charming work, may be said to have revived in Italy, during the last few years, comic opera or *melodramma giocoso*, in the best acceptation of the term. *Melodramma giocoso* is a form of comic opera peculiar to Italy, for, while it has nothing in common with *burlesque* even of the best type, such as Sullivan's "Mikado," it is quite distinct from French comic opera—of which Auber's "Fra Diavolo," and, among more recent works, Délibes's "Le Roi l'a dit," are luminous examples—as it is distinct from the German *Singspiel*, from the more advanced and highly polyphonic school to which Goetz's "Taming of the Shrew," belongs, and from *serio-comic* opera, such as Sullivan's "The Yeomen of the Guard." The nearest approach to it out of Italy is, perhaps, Nicolai's "The Merry Wives of Windsor," and this is probably the reason why this last-mentioned work is the only comic opera of Northern origin which has really taken root in Italy. The finest specimen of Italian *melodramma giocoso* ever written is, of course, Rossini's "Barbiere," and it is indeed necessary to hear it, and, I may add, see it on an Italian stage, performed by a good *ensemble*, in order to appreciate its true *vis comica*, which is almost entirely lost in the traditional and conventional, nay, at times, intolerably heavy, performances of this *chef d'œuvre* out of Italy. After Rossini, comic opera in Italy found distinguished exponents in L. Ricci, who, jointly with his brother, wrote the well-known Opera "Crispino la Comare"; in Petrella, whose most successful effort was "Le Precauzioni"; in Pedrotti, who produced "Tutti in Maschera," and in others, all of whom, in their own way and in their own style, maintained the best traditions of Rossini's school—viz., grace, elegance, and natural *entrain* in action and music alike.

But, as elsewhere, so also in Italy, comic opera had subsequently to yield its place to a perfect invasion of French "*opéra bouffe*," with all its vulgar and demoralising tendencies, and for some time *melodramma giocoso* disappeared almost entirely from the Italian stage. It was Signor Usiglio who, in his "Educande di Sorrento," made the first determined, laudable, and highly successful effort to vindicate the claims of legitimate comic opera, and so to recover the lost ground. He was followed by Signor de Giosa, whose "Napoli di Carnivale" was performed some years ago in all the principal cities of Italy; and quite recently Signor Usiglio has taken a further step in the right direction by producing at the Costanzi, the leading theatre in Rome, his latest work, "Le Donne Curiose," which has now also been performed, and under the composer's direction, at the new Politeama of Pisa.

The libretto of "Le Donne Curiose" is adapted from Goldoni's well-known comedy of the same name, the scene being laid in Venice at the time of the Carnival, about the middle of the last century. The dramatic action, spread over three acts, may be briefly stated to consist in this—that a number of jealous Venetian ladies, suspicious of the true character of the Carnival festivities planned by their husbands and lovers at their club called "Amicizia," and indignant at being shut out from that "temple of ease and luxury," lay a plot to enter the club secretly, under cover of night, and to surprise the members at their Carnival banquet. They find a willing tool in *Trivella*, the club servant, a *factotum* in the style of Figaro. Led by him, and disguised by mask and domino, they suddenly burst into the banquet-hall. The assembled members are at first horrified at seeing their sacred precincts invaded by the other sex, but gallantly admit their defeat at the hands of the fair ladies, who, in their turn, having proved their husbands and lovers true, vow never to be jealous or inquisitive again.

The action, of which the above is a mere outline, is, of course, interspersed with various scenes in which the plot is worked out, and the leading characters are given scope to exhibit their sentiments of love and jealousy. The effect of the whole is heightened by the well known and characteristic surroundings of Venice, and the spirited

manner in which Signor Usiglio has treated his subject is admirably adapted to keep up the interest and excitement. The opera is preceded by an overture in due form, and throughout the opera itself recitative takes the place of spoken dialogue. The airs are light and graceful, and the vocal and instrumental parts are, on the whole, well balanced, the orchestration being full and effective without being heavy. The local colouring, though here and there somewhat too elaborate, is skilful and, in some scenes, decidedly original, especially in the Gondola scene when the masked ladies meet in the Piazza under the windows of the Club and induce *Trivella* to give up the keys and lead them to the banquet-hall. Signor Usiglio, moreover, infuses his own individuality into the performance, which he conducts with characteristic spirit and vivacity; and for the display of these he could certainly not have chosen a better subject than Goldoni's "Donne Curiose." There are many other plays by the same writer, which, replete with comic incidents and sparkling with wit and humour, as for instance "Il Ventaglio," lend themselves admirably to effective musical treatment; and English as well as Italian composers will find in Goldoni an inexhaustible store of precious material for reviving comic opera in its true and best sense.

OBITUARY.

ALOYS HENNES, whose sudden death on the 8th ult.—caused by a fall from a window at his residence—is reported from Berlin, was a conscientious and able worker in the practical sphere of our art. Born at Aix-la-Chapelle on September 8, 1827, he received a good general education, and eventually, less from inclination than in order to escape the alternative of joining the priesthood, he entered the Prussian postal service as one of its minor officials. Entirely self-taught, he had much to unlearn when, quitting an uncongenial atmosphere at the age of twenty-four, he entered the Cologne Conservatorium, where for two years he diligently pursued his studies under Reinecke, who took a special interest in the young man's progress. Hennes, after various changes of residence, finally established himself as a teacher at Wiesbaden, where he resided for a number of years. In 1863 he published his "Klavier Unterrichtsbriefe," which has run through twenty-five German editions, and has been translated, amongst other languages, into English under the title of "A New Method for the Piano." In 1872 the deceased musician, whose useful career has come to so sudden a termination, took up his abode at Berlin, where of late years he had been a professor at the Scharwenka'sche Conservatorium. He composed several pianoforte pieces and numerous songs. Some interesting details concerning his early career and professional struggles will be found in a small volume entitled "Therese Hennes and her musical education, a biographical sketch, written by her father," which has been translated by Mr. H. Mannheimer.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin University Choral Society gave its last Concert for the season on the evening of the 13th ult., in the Dining Hall of Trinity College, which was filled to its utmost capacity. The first part of the Concert consisted of Dr. Ferdinand Hiller's legendary Cantata "Lurline," a work that suited the Society's choir to perfection; and the performance was, on the whole, the best given by the University Choral Society during the present season. Miss Lucy Ashton Hackett, who undertook the songs of the malignant water fay, acquitted herself to admiration, and Mr. Drummond Hamilton was no less satisfactory in the tenor music of the fisher boy. On this occasion the services of a band were dispensed with, the accompaniments being performed on a pianoforte, American organ, and harp by Drs. Gater and Jozé and Madame Priscilla Frost respectively.

Sir Robert Stewart's enjoyable "Committee" Cantata, for male voices, opened the second part, and discovered a breadth of tone and style in the male voices that was highly creditable to so comparatively small a body. Professor

* "Le Donne Curiose," *Melodramma Giocoso* in three Acts. (E. Sonzogno, Milan.)

The Shepherd Boy.

July 1, 1899.

FOUR-PART SONG.

Words by ELLIOT STOCK.

Composed by JOSIAH BOOTH.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Moderato con spirto.

SOPRANO. *O gai - ly sounds the shepherd's voice, Far up the mountain's rug ged height, far*

ALTO. *O gai - ly sounds the shepherd's voice, Far*

TENOR. *O gai - ly sounds the shepherd's voice, Far up the mountain's rug ged height, far*

BASS. *O gai - ly sounds the shepherd's voice, Far*

Moderato con spirto.

PIANO. *f* *p* *f*

96. *f* *p* *f*

mf *p* *cres.*

up the mountain's rug ged height; While wand ring on, while wand ring on from crag to

up the mountain's rug ged height; While wand ring on, while wand ring on from crag to

up the mountain's rug ged height; While wand ring on, while wand ring on from crag to

up the mountain's rug ged height; While wand ring on from crag to

cres. *p* *cres.*

dim. *p*

crag, On paths and up lands, on paths and up lands out of

crag, On paths and up lands out of sight, on paths and up lands out of

crag, On paths and up lands out of sight, on paths and up lands out of

crag, On paths and up lands out of sight, on paths and up lands out of

dim. *p*

THE SHEPHERD BOY. *dim.*

July 1, 1889.

sight. Oh! who . . . would live a life of care? *dim.*

sight. Oh! who . . . would live a life of care? *dim.*

sight. Oh! who would live a life of care? *dim.*

sight. Oh! who . . . would live a life of care? Or dwell in val - leys down be -

While peace dwells on . . . the moun - tain side, We'll

While peace dwells on . . . the moun - tain side,

While peace dwells on . . . the moun - tain side, We'll bask . . . and

low, down be - low? We'll bask and

sing . . . Yer ho, yer ho, yer ho, yer ho, yer ho, yer

We'll sing . . . yer ho, yer ho, . . . yer ho, . . . yer

sing . . . Yer ho, . . . yer ho, yer ho, . . . yer ho, . . . yer

sing Yer ho, yer ho, yer ho,

ho, . . . yer ho, yer ho, yer ho, yer ho, . . . yer ho!

ho, . . . yer ho, yer ho, . . . yer ho, . . . yer ho!

ho, yer ho, yer ho, . . . yer ho, . . . yer ho!

yer ho, yer ho, yer ho!

Con spirito.

Here high a - bove the haunts of men, . . . Sweet herbs with frag-rance fill the air, sweet

Here high a - bove the haunts of men, . . . Sweet

Here high a - bove the haunts of men, Sweet herbs with frag-rance fill the air, sweet

Here high a - bove the haunts of men, Sweet

Con spirito.

herbs with fragrance fill the air, . . . And flow'rs, se-cure, and flow'rs, se-cure from greedy

herbs with fragrance fill the air, . . . And flow'rs, se-cure, and flow'rs, se-cure from greedy

herbs with fragrance fill the air, . . . And flow'rs, se-cure from greedy

herbs with fragrance fill the air, And flow'rs, se-cure from gree - - dy

hands, Deck out them - selves, deck out them-selves in co-lours
 hands, Deck out them-selves in co-lours rare, deck out them-selves in co-lours
 hands, Deck out them-selves in co-lours rare, deck out them-selves in co-lours
 hands, Deck out them-selves . . . in co-lours rare, deck out them - selves . . . in co-lours

dim.

rare. The dis - tant hum of bu-sy
 rare. The dis-tant hum . . . of bu - sy toil . . . Comes
 rare. The dis - tant hum . . . of bu - sy

pp

toil Comes float - ing up from far-off vales,

cres.

float - ing up . . . from far - off vales,

toil Comes float - ing up . . . from far - off

cres.

from far - off

cres.

dim.

dim.

dim.

dim.

. . . But reach - es not the a - zure, where, With outstretch'd wing, the
 . . . But reach - es not the a - zure, where, . . . With outstretch'd wing, the
 vales, But reach - es not the a - zure, where, With out - stretch'd
 vales, reach - es not the a - zure, where, With outstretch'd wing, the

f *rall. e dim.* *Poco più lento.*
 fal - - - con sails. . . When ev' - ning spreads o'er all the
ff *rall. e dim.* *Poco più lento.*
 fal - - - con sails. . . When ev' - ning spreads o'er all the
rall. e dim. *Poco più lento.*
 wing the fal - con sails. . . When ev' - ning spreads o'er all . . . the
ff *rall. e dim.* *Poco più lento.*
 fal - - - con sails. . . When ev' - ning spreads o'er all the

rall. e dim. *p Poco più lento.*

poco cres.
 land, And sha - dows climb the moun - tain side, . . . Day lin - gers
poco cres.
 land, And sha - dows climb the moun - tain side, . . . Day lin - gers
poco cres.
 land, And sha - dows climb the moun - tain side, . . . Day lin - gers
poco cres.
 land, And sha - dows climb . . . the moun - tain side, . . . Day lin - gers

(5)

cres.

long - er round the height, And tries a - mong our crags . . .

cres.

long - er round the height, And tries a - mong our crags

cres.

long - er round . . . the height, And tries . . . a - mong . . . our crags

cres.

long - er round the height, . . . And tries a - mong our crags

cres.

to hide. Oh! who . . . would live a life of care?

f

to hide. Oh! who . . . would live a life of care?

f

to hide. Oh! who would live a life of care?

f

to hide. Oh! who . . . would live a life of care? And

Tempo 1mo.

While we can gai - ly wan - der on, . . . while

mf

While we can gai - ly wan - der on, while we can

mf

While we can gai - ly wan - der on, . . . while

mf

toil in val - leys down be - low? While we can gai - ly wan - der on, can

mf

CONCONE'S LESSONS

NEW EDITION

WITH MARKS OF EXPRESSION AND PHRASING

BY

ALBERTO RANDEGGER.

Price One Shilling and Sixpence each.

50 Lessons for the Medium part of the Voice.

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The sterling value and great usefulness of Concone's Lessons have been so long recognised and so generally admitted, that their extensive adoption caused, as a natural consequence, the issue of numerous editions in almost every country where the study of the Art of Singing is cultivated. No edition, however, which has hitherto come under my notice, seems to me as correct, complete, and reliable as it should be.

I have endeavoured to rectify this deficiency by adding in the present edition signs of expression and phrasing, where I considered it expedient to do so, completing, and in some cases altering, the breathing marks, and altogether carefully revising the whole work.—ALBERTO RANDEGGER.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Mahaffy sang the opening recitative, "Nunc discipule adeste," and the incidental solos were effectively rendered by Messrs. R. H. Woods, H. Maxwell, and B. Mullen, jun. The choruses, the "Committee" Madrigal, and the concluding Fugue "Vivat Praepositus," are humorously scholastic, while the libretto of Dr. Waller may be described as scholastically humorous. This little work was evidently much relished both by the audience and by the performers. The Concert concluded with solos by Miss Hackett, Mr. Hamilton, and Madame Frost (harp), and with two part-songs excellently sung by the choir.

The annual pupils' Concert of the Royal Irish Academy of Music took place in the Royal University Concert Hall, on the 6th ult. Most of the performers were ladies, and the organ and pianoforte playing was more noteworthy than the vocal display. Mendelssohn's Capriccio (Op. 22) was creditably played by Miss Florence McClean with the orchestra. Mr. Joseph Robinson conducted.

The Festival of the Dublin Diocesan Choral Association was held in St. Patrick's Cathedral, on the 19th ult. The members of about forty city and suburban choirs assisted, mustering about 900 voices in all. Mr. Charles W. Merchant, Choirmaster of the Association and Organist of the Cathedral, conducted the choir, which sang several hymns, psalms, and anthems in splendid style, and Mr. G. Horan acted as Organist.

On the 6th ult. the last of the series of Vocal and Organ Recitals was given in St. Patrick's Cathedral. The several selections which were given were in every way worthy of attention from the large congregation assembled, and the Recital proved one of the best of the series. The chief attraction was the soprano solo, "Let the bright Seraphim," by Mrs. Alexander Williams, which was deserving of great praise. The trumpet obbligato to this solo was supplied by Mr. J. O'Donnell. The tenor recitative and air "Gracious is the Lord and righteous," and "Turn again, then," from Stevenson's Anthem "I am well pleased," were sung by Mr. D'Alton. The tenor solo, "No shadows yonder," and following chorus and quartet from Gaul's "Holy City" were also interesting, and the solo passages were given by Mr. W. S. North most tastefully. Mr. Merchant's contribution consisted of the following pieces:—*Andante* from Beethoven's Symphony "Hesse"; organ duet, "Fantasia in C," and the Overture to "Athalie."

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

OUR musical season is rapidly drawing to a close, the energy of Concert-givers is as exhausted as the patience of the public. Undaunted by such considerations, Mr. Waddel's choir challenged criticism and invited support on the 5th ult. The selection of Madrigals, which constituted the first part of the programme, received careful and in many cases very successful interpretation. Historical notes by Mr. Kunz were printed on the programme, and helped to interest the audience in such old-world names as De Wert, Orlando di Lasso, Wilbye, and others. Sad shipwreck was made in the second part of the programme alike in the choice and rendering of Macfarren's "Outward Bound." The Queen Street Hall was well filled by an audience who gave much of their applause to Mr. Ives and Mrs. Millar Craig, soloists. Mr. Millar Craig conducted.

At the last ordinary meeting of the Edinburgh Society of Musicians the programme consisted of compositions by members of the Society. A smoothly written "Non Nobis" for male voices by Mr. Montgomerie Bell, Associate, was a good beginning, and the first movement of an Organ Sonata by Mr. Collinson, which followed, made a great impression by its clever construction and fresh, manly style. Mr. Otto Schweizer contributed some attractive arrangements of Scottish melodies; and among the other pieces were a "Sailor's Song" by Mr. Lingard (who has just passed the final examination for the degree of Mus. Bac., Trinity College, Toronto), a sacred solo by Mr. John Robertson, and two fine songs by Mr. Walter Hately.

At the annual business meeting of the same Society, the treasurer announced a substantial balance, the Benevolent Scheme was reported to be in an advanced state of prepara-

tion, and the foundation of a library was laid in about thirty standard works of reference. Mr. Otto Schweizer was unanimously re-elected President. The Committee entertains great hopes of providing the Society with a local habitation of its own next session.

Last year's Amateur Bach Club has blossomed into the Edinburgh Bach Society, and bids fair to extend its branches in many directions. At the last meeting of the session, held on the 13th ult. in Dowell's Rooms, George Street, which was fairly attended by the public as well as by the members, no fewer than three Concertos were given: the Triple Pianoforte Concerto in D minor, last played in Edinburgh nearly twenty years ago; the Double Pianoforte Concerto in C major, and the Double Violin Concerto in D minor. The first so charmed the audience that it had to be repeated at the close of the Concert. The performers were Messrs. Collinson, Dace, and Peterson; Misses Cameron and Lichtenstein; and Messrs. Waddel and Colin Mackenzie. A string quintet, led by Mr. Waddel, supplied the accompaniments, and two violoncello solos, beautifully played by Herr Gallrein, made a pleasant variety in the programme. Mr. Franklin Peterson, Hon. Sec., reported that sixty-five ladies and gentlemen, both professional and amateur, had become enrolled as members. The works studied this session include Sonatas, Concertos, Fugues and Suites, Organ compositions, Songs, one Cantata ("Wachet auf"), and the "Matthew Passion."

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE leading Glasgow concert-room is, unfortunately, in the market. At the present moment St. Andrew's Halls are, indeed, at the beck and call of the highest bidder, and speculation is rife as to whether the "General Provider" may not step in and appropriate the elegant pile to his terribly mundane vocation. Hopes are expressed that the Glasgow Corporation will come to the rescue, and so retain for its original purpose one of the finest concert-rooms in the country. Unfortunately, however, a somewhat serious financial consideration blocks the way. The buildings cost, in round figures, £100,000; the shareholders' capital—£70,000—is gone, and the interest on a large mortgage hangs, ghoul-like, on the poor rent-roll. How matters will eventually shape themselves cannot be said at present, but a crumb of comfort is found in the rumours concerning next winter's arrangements, and it may be taken, we understand, that *entrepreneurs* can have the large hall until, at any rate, the end of the coming concert season. The history of the Glasgow concert-rooms possesses no small measure of interest. The imposing edifice in Ingram Street—now in course of demolition for Post Office purposes—dates from 1796, and with its disappearance a landmark in the local annals of the harmonic art will be missed. There the Gentlemen's Subscription Concerts were in full swing during the first two or three decades of the present century, and the gentry journeyed thither in Sedan chairs, borne by stalwart "Hielamen," to hear a Haydn Symphony. It is recorded that the Philharmonic Society occasionally submitted even a couple of Symphonies in the evening's programme. In the year of grace 1821 Glasgow concert-room facilities were limited for musical festival purposes. Hence the Theatre Royal was engaged for the Festival held in the year just named, at which, by the way, Catalani and John Graham sang. The next Festival took place in the City Hall, in January, 1860. Chorley was there, and it gives many folks satisfaction to remember his high regard for the abilities of Mr. Henry A. Lambeth, who conducted the Festival, saving on the occasion of the production of Mr. Charles E. Horsley's "Gideon." The meeting of 1873 was again held in the City Hall, and by this time the fragrant odours from the vegetable (etc., &c.) mart downstairs afforded many an article-writer abundant scope for a little joke. A well-known London critic, now at his rest, had a lively recollection of the leading Glasgow concert-room of those days, and more especially of the redolence of the air on the evening when Henry Smart's

"Jacob" was first produced. Since 1877 the Choral and Orchestral Concerts, and many other important gatherings, have had their habitation in the Halls now to be knocked down to the highest bidder.

The annual Tannahill Concert at The Glen, near Paisley, which took place on the 8th ult., drew an audience of from 8,000 to 10,000. The weather was, unfortunately, dull; and before the commencement of the Concert rain fell copiously and continued until the close of the entertainment. In favourable circumstances over 20,000 people have before now journeyed to Mr. Fulton's beautiful grounds on the occasion of the Tannahill Concert, and, in its way, no more enjoyable outing can be imagined than a few hours with the People's Poet. The day's programme comprised several of his best known songs, and although Mr. Roy Fraser's Choir has been considerably reduced in strength, the vocalists gave a very intelligent account of themselves. The band of the Queen's Own Cameron Highlanders, from Edinburgh Castle, was in attendance, and contributed greatly to the success of the Concert.

The Paisley Choral Union has arranged to take up Mr. Hamish MacCunn's "The Lay of the Last Minstrel," and in all probability Dr. Bridge's "Callirhoe" will again find place in next season's programme, in response, it should be said, to a general desire for a better knowledge of this engaging work.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

IT is difficult to imagine a more troublesome task than the attempt to summarise the musical doings of Oxford in the summer term. So many Concerts have been given, and they have presented so many features of interest, that it is only possible in a reasonable space to note the more salient points of interest, abandoning as hopeless the task of detailed criticism.

Owing, perhaps, to the activity of the University town itself in matters musical, we have had this term comparatively few visits from well-known performers. The chief events of this kind have been a Pianoforte Recital by Miss Margaret Wild on May 27, and two Vocal Recitals, the first on May 30 by Mrs. Hutchinson and Mr. Plunket Greene, the second on the 22nd ult. by Misses Liza Lehmann and Lena Little.

The music at Balliol College during the summer term has of late years been of great merit, and this last term has been of special significance. On May 25 Mr. Farmer's fairy opera "Cinderella" was recited, with Miss José Sherrington in the principal part. On the following day a Pianoforte Concerto and a Haydn Symphony were performed in the College Hall, and on the 21st ult. the Nottingham Philharmonic Society gave a very fine programme, including Bach's "I wrestle and pray."

On the 24th ult. the Oxford Philharmonic Society gave a performance of Dr. Bridge's "Callirhoe," conducted by the composer, in the Sheldonian Theatre. Dr. Bridge, who is well known here, received a very warm welcome, and the bright and charming music of his Cantata made a great impression. The other pieces on the programme were Lloyd's "Song of Balder" and Mozart's familiar Symphony in G minor, which had to be substituted for Beethoven's Pianoforte Concerto in G major at the last moment, owing to an unfortunate accident to the solo pianist.

The College Concerts of the eighth week have been reserved for mention all together, as constituting by far the most important and characteristic exhibition of University music during the year. It is hardly too much to say that the series of College Concerts in this week approach very closely to the rank of a musical festival. There were seven of these performances in the past term. The first two days of this week of Concerts were filled by Balliol, whose performances have been already mentioned. Then on Monday, May 27, came a well-managed Concert at Trinity College, at which Miss Alice Gomes and Mr. Piercy sang. At Exeter College, on the 28th, the Rev. Wellesley Batson's music to "The Faithful Shepherdess" was brought to a hearing, under the composer's direction. Interest was found for the second part of the programme by the introduction of a Minuet and Trio by the Organist of the College, Mr. F. C. Wood. The composer conducted, and the welcome that he received

from orchestra and audience was equally deserved by his personal popularity and by the sterling merits of his composition. The next day, May 29, we were favoured with a performance of Brahms's "Rinaldo" and Lloyd's "Longbeard's Saga," by the Worcester College Musical Society. Mr. Harper Kearton sang the tenor solos, and the performance went well, but the feature of the Concert was undoubtedly the performance of Beethoven's "Kreutzer" Sonata by Miss Clench. This young lady, who is, we are informed, a Canadian by birth, bids fair to take a very prominent place in the ever increasing army of lady violinists. Merton College Concert, on May 30, was marked mainly by a capital performance of Mr. John Francis Barnett's "Building of the Ship," conducted by the composer. The soloists were Madame Catherine Penna, Miss Price, Mr. Holberry Hagyard, and Mr. Sunman. The last-named gentleman took the part at three hours' notice, according to an apology made on his behalf to the audience. The apology was not needed so far as the merits of his singing went, as he gave an excellent rendering of the part, an achievement that can be best estimated by those familiar with the difficulties of the music. Mozart's E flat major (Clarinet) Symphony, and a pleasing chorus by Eaton Fanning, "The Miller's Wooing," were the principal features of the second part. The week was closed by the Concert at Queen's College, on May 31, at which Grieg's "Landkennung" was given for the first time in England, and Mr. Prout's "Damon and Phintias" was produced under the composer's direction. The former work is at once eminently characteristic of the composer and beautiful in itself. It made a marked impression. Mr. Prout's new Cantata was written and composed for this Concert. The author of the libretto, Mr. R. H. U. Bloor, has arranged the old Greek legend in two scenes—in the first, *Phintias* endeavours to stab *Dionysius*, and is allowed to go home for three days, on condition of his friend *Damon* taking his place in prison; in the second, *Damon* is led out to execution, and saved by the arrival of *Phintias*, whereupon *Dionysius* pardons the latter and asks to be admitted into the philosophic brotherhood. To this dramatic story Mr. Prout has wedded most dramatic music. Each of the three solo parts is characterised in a thoroughly individual way, while the choruses are full of variety and charm. The delicate orchestration of *Damon*'s air, "O'er lawn and lea," and the closing chorus were, perhaps, the most notable features in the first part. The second part opens with a Funeral March and grows in interest through a chain of choruses and solos, including a very elaborate *scena* for *Phintias*, up to a *Finale* of surpassing charm, "O love, thou breath of heaven." Societies looking out for novelties of interest will do well to turn their attention to "Damon and Phintias." The performance was excellent, the soloists (Messrs. Austin, Broadbent, and Ferguson), band, and chorus all doing their utmost. The quality and tone of the chorus were beyond all praise.

Though nothing else of much interest has taken place during the past year, three other Concerts deserve a word of mention. Jesus College Concert, on the 19th ult., was, as usual, mainly noteworthy for its Welsh music, and Pembroke College, on the 20th ult., gave a performance in the style with which Oxford has been familiar for many years. Keble College placed their Concert on the day that, by immemorial tradition, has been assigned to Pembroke, thus producing a most unfortunate and gratuitous clashing. The singing of Brahms's "Zigeuner Lieder" by two ladies and two members of Magdalen College was the chief feature of the Keble College Concert. A selection from Gluck's "Orpheus" and Rheinberger's "Clarice of Eberstein" appeared in the first part of the programme, but the orchestra proved hardly equal to the demands made on it by the music.

MUSIC IN SHEFFIELD, &c.

(FROM OUR OWN CORRESPONDENT.)

At the consecration of St. Marie's (Roman Catholic) Church on the 1st ult., the musical portions of the services were made specially attractive, and constituted an important feature in the ceremony. The imposing ritual was intensified in interest and dignity by beautiful music rendered by the excellent choir of the church. The Mass performed was

by Nixon in E flat. A continuation of the services was held on Sunday, the 2nd ult., when the music was selected from Haydn's "Imperial," No. 1, and Mozart's No. 1 Masses. Mr. J. H. Kirk was Organist, and Mr. Bernard Walker, Chormaster.

On the 3rd ult. the Catholic Musical Society performed Mendelssohn's "Athalie" in the Music Hall, Surrey Street. The Duke of Norfolk, and many of the bishops and clergy who had taken part in the services already alluded to, were present, and heard an admirable rendering of the work. The Society has recently made great advances in choir singing. The choruses in "Athalie" were sung with spirit and accuracy, "How long, O Lord," and "Heaven and the earth display" being especially worthy of mention. The band was fairly good, the "War March" obtaining the usual encore. Miss Annie Rutter recited the text with dramatic force and finished elocution. The soloists were Miss Emily Moxon, Miss M. Clarke, and Miss Morton. Mr. Samuel Hadfield conducted.

On the 18th ult. the pupils at the School for the Blind gave a Concert, performing selections from Mendelssohn's "Elijah." The chorus-singing reflected credit on the Conductor, Mr. W. Wood.

Mr. E. H. Lemare, the Organist of the Parish Church, is now giving a series of Sunday evening Organ Recitals, which attract crowded congregations and are much appreciated. The new organ is now in complete working order; and Mr. Lemare's excellent programmes are always varied and interesting. During the month he has played pieces by Bach, Salomé (C minor Sonata), Widor, Guilmant, Dubois, and others.

It has been decided to restore the fine old organ in the Parish Church, Rotherham. The instrument, a rich-toned Snetzler, is in a very dilapidated condition. The tender of Messrs. Abbott and Smith, of Leeds (£912), has been accepted; and the restoration is to be carried on under the advice of Dr. Hopkins. Hydraulic power will be applied to the organ.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

The well-known Cardiff Blue Ribbon Choir gave an Evening Concert in the Wood Street Chapel, Cardiff, on Wednesday, the 5th ult. There has been some disagreement, ending in a split, in this celebrated choir; but, notwithstanding the withdrawal of many members, the performance was very commendable and some excellent singing was heard. The supporters of the choir gathered around them in strong force, resulting in a large and enthusiastic audience. Mr. J. F. Proudman conducted, Miss L. Hooper was at the organ, and Miss Morfyd Williams at the pianoforte, and both these ladies performed solos on their respective instruments. Miss Mabel Ferguson gave a recitation, which was well received.

At St. David's (R.C.) Church, Swansea, on Whit-Sunday, Haydn's 16th Mass was performed, with the addition of an efficient orchestra. The performance, thanks to a careful rehearsal, went better than usual.

On Thursday evening, the 13th ult., the Aberdare Choral Union gave a performance of Mozart's 12th Mass, preceded by a few miscellaneous selections, in the Temperance Hall. Miss Meta Scott was leader of the orchestra, and Mr. Rees Evans conducted. The audience was not so large as could have been wished, most probably owing to the inclement weather.

We have had the usual round of Eisteddfodau at Whitsuntide, the most important perhaps being those at Caerphilly, Cowbridge, and Aberdare; but nothing seems to have been done apparently towards the advancement of musical knowledge. A contemporary says: "It is an undeniable fact that in the industrial centres of South Wales singers do not attend choral rehearsals with any degree of enthusiasm unless there is placed before their eyes the prospect of an existing Eisteddfod contest. That it is for the contest rather than the love of music that Welsh singers are animated is unfortunately too evident. There has been but little improvement in Welsh choral singing for many years."

The Cardiff Musical Society gave their fifth Concert in the Queen Street Public Hall on Tuesday evening, the 18th ult. The programme was mainly made up of unac-

panied glee and madrigals—a branch of vocal music which Welsh chorists have, as a rule, hitherto much neglected. We hope to see the example set by the Cardiff Society speedily followed in other centres of choral singing. The knowledge and taste of the amateurs and their audiences generally would be much improved and increased thereby.

NEITHER the Recital nor the dramatic representation of a Shakespearian play would, in the ordinary way, call for notice in a musical paper, but when Mendelssohn's incidental music to the "Midsummer Night's Dream" is announced for performance these events may call for recognition. Mr. Kirwan gave a Recital of this play in the West Theatre at the Albert Hall, on the 1st ult., but such a mangled version of the music was played (as a pianoforte duet) that it could hardly claim to be of any artistic value to the Reciter, who, on his part, in no way satisfied the requirements of so arduous a task. The version of the text recited was neither judiciously cut nor correctly given, and there was a want of refinement in delivery which specially affected the rendering of the fairy part of the play. On the other hand, the adequate representation of the same comedy given by the Irving Dramatic Club, on May 28 and 30, was distinctly deserving of commendation. A small orchestra, under the able direction of Mr. Battison Haynes, gave so efficient a rendering of this delightful music that the value of its association with the play was fairly demonstrated. The vocal music was excellently rendered by some ladies and boys of Mr. Stedman's choir, the acting was very creditable throughout, and the staging of the play was, in all respects admirable, the whole representation giving evidence of high artistic aim.

THE University of Durham, which has hitherto only conferred honorary degrees in music, now intends to confer the Mus. Bac. and Mus. Doc. after examination. As regards the exercises and examinations of candidates, the musical requirements are identical with those of Oxford, and the musical standard will be maintained at the Oxford level. But, with regard to the non-musical side of the examination, the University of Durham takes a forward step; all that it requires of its students in music is that they shall pass an examination in English (Grammar and Composition), Geography, and Arithmetic. The one other point in which the Durham scheme departs from that of Oxford is the matter of expense; whereas, at Oxford, the exercise for the degree of Doctor has to be performed with complete band and chorus, at Durham the performance is either to be dispensed with altogether or to be confined to pianoforte and harmonium. Fees also will be found to be less at Durham than at Oxford. The non-musical examination is entitled the Examination for a Certificate of Proficiency in General Education, and will be held twice a year in Durham, in March and September. Particulars as to this examination (which must be passed before the student can present himself for the First Examination in Music) may be had from the Warden's Secretary, the University, Durham.

Two Summer Concerts were given at the Hampstead Conservatoire of Music by its principal, Mr. Geaussent, on May 29 and the 10th ult. The programme of the first included, Overture, "Fingal's Cave," Mendelssohn; Cowen's Scandinavian Symphony, conducted by the composer; Mendelssohn's Capriccio in B minor (the solo part admirably played by Mr. Geaussent, and Mr. Cowen conducting); and Mendelssohn's "Walpurgis Night," the choruses in which were sung with great spirit by the choir, the solos receiving adequate interpretation by Miss Tombleson, Mr. Iver McKay, and Mr. J. T. Hutchinson. On the second occasion Wingham's Concert Overture in F, Prout's Symphony in the same key (conducted by their respective composers), Schumann's Pianoforte Concerto (the solo part by Miss Louisa Pyne), and the Overture "Oberon" were played. Songs by Miss Mildred Harwood and Part-songs by the Conservatoire Choir completed an interesting programme. An excellent orchestra, led by Mr. Carrodus, gave an admirable rendering of the works above-named. The enterprising spirit displayed by Mr. Geaussent in the conduct of this Institution demands high recognition, and the interest felt by the residents in the locality was evidenced by the crowded audience which attended on each occasion.

MRS. FRANCIS RALPH (better known as Miss Kate Roberts) gave the first of two Concerts of chamber music at 155, New Bond Street, on the 8th ult. Mrs. Ralph (whose late husband will be remembered as an esteemed professor at the Royal Academy) was assisted by Mr. Ellis Roberts (violin), Mr. Channel (viola), and Mr. Charles Ould (double bass). An excellent interpretation of Dvorák's Quartet in D was given by these artists; as also of Brahms's Sonata (Op. 38) by Mrs. Ralph and Mr. Ould; and of Grieg's Sonata (Op. 8) by Mrs. Ralph and Mr. Roberts. The pianist also displayed all her former delicacy of touch and facility of execution in Mendelssohn's Sketches. The programme was varied by some Gipsy Songs of Dvorák admirably sung by Mr. Shakespeare, who, being encored, sang another of the same series; and by songs by Miss Mary Willis, whose artistic singing alike in the air from Pacini's "Safo" and in Macfarren's "Pack clouds away" received hearty recognition from the audience, a repetition of the latter effort being called for. Miss Edith Willis was an able accompanist.

An excellent Concert was given by the Handel Society at the Portman Rooms, on May 29. Since its last public performance the Association has grown considerably, and now numbers nearly 200 in the choir and upwards of 100 in the orchestra. The programme was decidedly, though, as it proved, not unduly, ambitious. Bach's Magnificat is a work not to be lightly taken in hand; but it was very creditably rendered, particularly by the chorus. The band was heard to greater advantage in Mozart's Symphony in D (No. 35 of Breitkopf and Härtel's edition), of which a spirited performance was given. An interesting part was Handel's music to Smollett's drama "Alceste," which was never performed. The composer used up much of his portion of the work in his "Choice of Hercules," but it has probably never been presented in its original form until the present occasion. Though certainly not unworthy of the great composer it is not remarkable either for the air or the choruses. The latter are extremely simple in structure. The Concert, which was on the whole a great success, was conducted with much ability by Mr. F. A. W. Docker.

A very interesting Organ and Violin Recital was given at St. George's Church, Campden Hill, on the 17th ult. The organist was Mr. G. F. Huntley (Organist of the Church), the violinist being Mr. H. W. Hunt (Organist of St. Jude's, South Kensington). The performance was in every respect excellent, and the combination of instruments very effective, the violin blending especially well with the diapasons. The programme included the following: Thema mit Veränderungen, Abendlied, and Ouverture (Rheinberger), Adagio in D, Op. 51 (Merke), Prelude and Fugue in E (Stanford), Rhapsodie and Fantaisie (Saint-Saëns). Some of these pieces are comparative novelties in this country, and their undoubted merits entitle them to the consideration of English musicians. Madame C. Blackwell sang with great taste "The Lord is my Shepherd" ("Rose of Sharon"), Mackenzie, and "O Zion, how bright" ("Fall of Babylon"), Spohr. Owing to the interest excited by the performance, it has been decided to give a second Recital of a similar character on Monday, the 8th inst.

MR. J. M. CAPEL gave a Musical Matinée, on the 24th ult., at Steinway Hall, when he was supported by Miss Ethel K. Capel, Miss Grace Woodward (who in a song by Allitsen was admirably seconded by Miss Kate Chaplin's playing of the violin obbligato part), Miss Rosina Brandram; Messrs. Avon Saxon, Lawrence Kellie, and others. The programme embraced a number of songs by the Concert-giver, which were deservedly well received; more especially that entitled "The Soldier Dolly," rendered with much tragic-comic pathos by Miss Brandram (encored), and an as yet unpublished one, "Won't you?" whereof Mr. Capel himself gave a refined interpretation. One of the features of the afternoon was also undoubtedly the exquisite ensemble singing of the Lotus Glee Club, who had to supplement the two four-part songs set down for them by a third; the musical portion of the programme was agreeably diversified by recitations, chiefly of the humorous order, wherein Miss Kingston, Messrs. Lewis Waller, E. J. Odell, and others took part.

The London Gregorian Choral Association celebrated its 17th Annual Festival in St. Paul's Cathedral on Thurs-

day the 6th ult., fully a thousand members taking part in the service. The processional hymn was "To Zion, stately pile," in which, as in other parts of the service, brass and reed instruments were used with admirable effect in supporting the voices and helping to ensure, if not absolutely ensuring, precision in the rendering of the music. The Psalms were chanted to the 7th and 8th Tones, the Magnificat to the 8th, and the Nunc dimittis to the 2nd Tone from the Salisbury Manual, 1554. Contrasted with this antique music was Stainer's fine anthem "They that love the Lord." Other hymns were sung, fine effects being gained by the alternations of men's and boys' voices, and of broad unison and full harmony. From the point of view of musical efficiency the festival was by common consent the best yet given. Dr. Warwick Jordan presided in a very able manner at the organ.

MR. H. KILLICK MORLEY (a member of a well-known musical family and a professional pupil of the late Mr. George Cooper), Organist of the Parish Church of St. Alphege, Greenwich, has resigned his appointment after holding it for thirty-one years. The series of Concerts which he carried on for eighteen years, entirely at his own expense and risk, were perhaps the best of their class ever given in the suburbs. Madame Clara Novello, Madame Viardot-Garcia, Madame Minnie Hauk, Madame Arabella Goddard, Mr. F. Lablache, Dr. Hans von Bülow, Sir Charles Hallé, Messrs. Sims Reeves, Maas, Lloyd, and Santley, Joachim and Molique, with other artists, have appeared at his Concerts. In other ways Mr. Morley has benefited musical art in the district. His personal qualities and musical attainments will cause the news of his resignation to be received with regret by a large circle of friends.

The new "first part" in German Reed's entertainment at St. George's Hall—buffaree or buffareta, as it is called—was produced on the 24th ult. with a large amount of success. It is called "Tuppins and Co." and the chief humour of the story turns upon the baseless jealousy of *Tuppins* (Mr. Alfred Reed). His wife (Miss Fanny Holland) is an ex-lady's maid, with a lingering love for "le bong tong." These artists have rarely appeared to greater advantage. There are other cleverly drawn characters in the piece, such as a dainty little hoyden (Miss Tully), an Irishman (Mr. Walter Browne), and a Tenor singer (Mr. Duncan Young), all represented most efficiently. The book, by Mr. Malcolm Watson, is well written, and the music, bright and melodious, is by Mr. Edward Solomon. Mr. Corney Grain's latest sketch, "My Aunt's in Town," completed a capital evening's entertainment.

The fifteenth Session of the Musical Association was brought to a close on the 3rd ult. with a paper by Mr. D. J. Blaikley on "The Action of Musical Reeds," which was illustrated by several experiments. In the course of his lecture Mr. Blaikley explained the manner in which the air pressure affected the reed, it being necessary that there should be an application of force of the character of a series of pushes or pulls upon it, so timed with reference to its oscillations as to replace the energy dissipated by its own friction, &c. He also dealt with metal reeds having resonating tubes of fixed dimensions, and spoke of the influences which the reed and its associated tube exerted one upon the other. The paper was followed by an interesting discussion and a cordial vote of thanks was accorded to Mr. Blaikley.

MISS JEANNE DOUTE gave, on May 30, a Pianoforte Recital, the programme of which consisted exclusively of works by Chopin. We could find no fault with the selection, except that it included the Mazurka in F sharp major, which, as Mr. Ernst Pauer clearly demonstrated some twelve years ago, was never written by Chopin at all, but by Karl Mayer. The Mazurka is, it is true, included in the Klindworth edition of Chopin's works, but it appears with a note frankly stating its authenticity to be doubtful. As a matter of fact, the publisher, Goethard, was deceived by a Polish Countess, who came to him in distress, and sold him the manuscript as the autograph of "her illustrious compatriot," whereas it was undeniably Mayer's composition, and copied out after his death in imitation of Chopin's handwriting.

THE huge organ just completed by Messrs. Hill and Son for the Town Hall, Sydney, has been exhibited before its departure for its destination. At the Recitals given by Mr. W. T. Best and Mr. W. S. Hoyte the resources of its five manuals and 126 speaking stops were shown. The most remarkable feature of the instrument, however, is its 64-ft. stop, a striking reed of true length on the pedal organ. The lowest note of this stop, expressed in organ-builders' language as "CCCCC," is two octaves below the lowest C on the pianoforte, and as it gives only eight vibrations in a second it cannot be perceived as a note at all. Its effect lies wholly in the extraordinary richness and power of its upper harmonics, by which it reinforces notes given by the higher pipes.

THE Academy for the Higher Development of Pianoforte Playing stands deservedly prominent among the teaching institutions of the metropolis, and the display of talent furnished by a number of the students at the Marlborough Rooms, on the 15th ult., was characterised by great merit and still greater promise. Without entering fully into details we may state that the best work of the afternoon was done by Miss Constance de Paris, Miss Crisp, and Mr. Sydney Blakiston. The first-named young lady gave a remarkably neat and intelligent rendering of Raif's "Ode to Spring"; while the gentleman evinced qualities of a high order in Beringer's Andante and Presto. The playing of these and the other students who appeared won cordial approbation from a large and discriminating audience.

MISS VICTORIA DE BUNSEN'S annual morning Concert took place on the 3rd ult., at the residence of Sir Morell and Lady Mackenzie, 19, Harley Street, a large and fashionable assemblage being present. Miss de Bunsen was heard to advantage in "Ah! quel giorno," which she sang admirably, and she also took part with Madame Valda, Mr. William Nicholl, and Mr. Ragnar Grevillius in the quartet from "Rigoletto." The other vocalists who appeared were Miss Marie Tietjens, Miss Carlotta Elliot, Mr. Isidore de Lara, and Mr. Ernest Birch. Miss Agnes Zimmermann and Mr. Papini played solos, and were heard together in the Variations from the "Kreutzer" Sonata. Between the parts Mrs. Bernard Beere recited. Mr. Ducci accompanied.

THE scheme of Mr. J. H. Bonawitz's historical Organ, Harpsichord, and Pianoforte Recital, given at Princes' Hall on the 8th ult., contained no fewer than forty-five pieces, numbered and placed in chronological order, from the organ "Benedicite" of Conrad Paumann (1410-1473) down to Liszt's pianoforte transcription of the "Tannhäuser" March. Detailed notice of such a selection would manifestly be out of the question. Enough that we have in our midst few musicians so capable as Mr. Bonawitz of doing justice to so varied and comprehensive a programme. His performances on each of the three keyboards were marked by rare facility, clearness, and intelligence, and all were followed with appreciative interest by a numerous audience.

A CAPITAL Chamber Concert was given by Mr. E. H. Thorne at the Princes' Hall, on the 15th ult. The most important works in the programme were Bach's Concerto in D minor for two violins, and Schumann's Quintet in E flat (Op. 44), in which the Concert-giver had the assistance of Mr. Guerini, an able violinist, Mr. J. Pitts, Mr. Grossheim, and Mr. Peruzzi. An interesting part was Dr. Hubert Parry's Partita in D minor, for violin and pianoforte, in which the composer has managed to infuse not a little of the style of Bach and his contemporaries. Mention may also be made of Mr. Algernon Ashton's clever, if somewhat laboured, Irish dances for pianoforte duet, which were excellently played by Mr. Thorne and Mr. Herbert Thorne.

THE Annual Concert of Mr. W. G. Cusins, at St. James's Hall, on the 20th ult., attracted a large and fashionable audience. Though the programme was miscellaneous it was thoroughly good of its kind. The instrumental portion included Mendelssohn's Trio in D minor, in which Mr. Cusins had the invaluable assistance of Miss Teresina Tua and Mr. Piatti; his own pianoforte solos, and the pieces for viola d'amore by Milandre, played with

much taste by Mr. Van Waefelghem. The vocal pieces contributed by Madame Valda, Madame Patey, and Mr. Barrington Foote were, for the most part, worthy of their surroundings, and not the least attractive feature of the Concert were the humorous recitations of Mrs. Kendal.

THE Westminster Orchestral Society brought its excellent series of Concerts of works by living English composers to an end on Wednesday, May 29. Mr. Hamish MacCunn's very graphic Ballad "The Ship o' the Fiend," Mr. Goring Thomas's graceful Airs de Ballet, Mr. Cowen's "Welsh" Symphony, and Miss Dora Bright's clever Pianoforte Concerto, played by the composer, were the principal features of the Concert. By focussing, as it were, the talent and genius of our native musicians, the Westminster Orchestral Society and its Conductor, Mr. C. S. Macpherson, have rendered a good service to art, and have demonstrated that British born composers need fear no comparison with those of any other country at the present day.

AN interesting programme was presented by Mr. Charles Gardner at his annual *Matinée musicale*, given on the 15th ult., at Willis's rooms. Mr. Gardner's solos included compositions by Dvorák, Raff, Edward Bache, and himself, which he executed in refined and finished style. He also joined Messrs. Ludwig and Whitehouse in Sterndale Bennett's delightful chamber Trio in A major, which received an irreproachable rendering at the hands of these artists. Two or three of Mr. Gardner's pupils took part in the Concert, the vocal portion of which was sustained by Miss Louise Phillips, Miss Louise Collier, and Mr. W. H. Brereton. Mr. F. Berger accompanied.

MISS JANOTHA'S Recital on May 28 derived variety and attractiveness from the co-operation of Madame Néruda, who was associated with the gifted Danish pianist in a fine performance of the "Kreutzer" Sonata. Miss Janotha was heard at her best in Schumann's "Carnival" and in Beethoven's "Moonlight" Sonata, investing both works with rare artistic feeling and refinement. She also played in charming fashion a group of nine short pieces from her own pen, entitled "Mountain Scenes." Needless to add that all these things were listened to with pleasure and warmly applauded. Madame Antoinette Sterling was the vocalist.

DR. MACKENZIE'S charming Cantata "The Bride" was the principal feature of the Concert given at the Portman Rooms, on the 3rd ult., by the Beresford Hope Primrose League Choir and Orchestra. The work was fairly given, though with a little more preparation it might have gone better still. The solos were sung by Miss Esmée Woodford and Mr. Iver McKay, Mr. Henry A. Hughes conducting. Lady Randolph Churchill accompanied Mr. Johannes Wolff in a couple of violin solos, and some favourite vocal and instrumental *moreaux* and part-songs made up the rest of the programme.

THE clever young Italian violinist, Miss Teresina Tua, has returned to London greatly improved, as was strikingly evinced at her Concert in the Princes' Hall on the 6th ult. She was formerly a promising child; she is now an artist, as was proved by her playing in Brahms's Sonata in A, for pianoforte and violin (Op. 100), and Mendelssohn's Concerto—the latter not a wise selection for a Chamber Concert. Miss Tua's style is spirited, as becomes an Italian performer, and her execution is very brilliant.

MISS LUCIE JOHNSTONE and Miss Alice Mary Smith gave a Concert at Steinway Hall on the 12th ult. The *bénéficiaires* are to be congratulated on the excellence of their several efforts. They were ably assisted in the performance of an interesting programme by Miss Annie Marriott, Mr. Percy Palmer, Mr. Brereton, Mr. John Thomas, and Miss Margaret Jenkins. A ladies' choir, under the conductorship of Miss Bessie Cox, rendered very efficient service. Mr. Albert Visetti and Miss Bessie Cox conducted the Concert, Mr. E. François Chaveaux acting as accompanist.

A VERY fine performance of "Elijah" was given in Westminster Abbey, on Ascension Day (May 30), the choir and orchestra numbering 400 executants. The choir consisted of the special Abbey choir and the Finsbury

Choral Association. Miss Whitacre, Miss Berry (of the Royal College of Music), Messrs. Harper Kearton, Hilton, Bell, and Ackerman were the principal vocalists and Dr. Bridge was the Conductor. There was a large attendance, but the collection for the Westminster Hospital was not so liberal as could be desired.

MR. HAYDN GROVER gave a Glee and Ballad Concert in the Surrey Masonic Hall, Camberwell New Road, on Tuesday, the 4th ult., assisted by Miss F. Barsdorf, Miss E. Stuart, Mr. Herbert Sims Reeves, Mr. Henry Parkin, Mr. Alfred Grieve, and Mr. Frank Swinford. Several of Mr. Grover's compositions were included in the programme, and were very favourably received by the audience. Mr. Charles Dickens gave two readings from his father's works; Mr. F. Belchamber accompanied most of the vocalists and played a pianoforte solo.

ON the 2nd and 16th ult., after the evening service, at St. Luke's, Chelsea, the second and third parts of "The Redemption" were performed, with full orchestral accompaniments. The various solos, &c., were most ably sung by Miss Kate Norman, Miss Pattie Michie, Miss Edith Turner, Miss Annie Reader, Mr. Lawrence Freyer, and Mr. Mugrove Tufnail. The band was led by Mr. Dean Grimson, and the whole was under the direction of Mr. Everard Hulton, Organist and Choirmaster of St. Luke's.

AT St. Mary Abchurch, on the 3rd ult., Mr. Albert Bishop concluded the second series of his interesting Recitals, entitled "Six hours with the Organ Compositions of J. S. Bach." In the two series together the whole of the great master's organ works were given, and their construction was explained by carefully annotated programmes supplied at each Recital. Mr. Bishop's performance was appreciated by a large and critical audience.

ON Whit Sunday, at St. Etheldreda's Roman Catholic Church, Ely Place, the choir sang Haydn's Imperial Mass accompanied by full orchestra, led by Mr. Reginald Creek. The vocal solos were taken by Master J. Moran, Mr. W. Dutton, Mr. B. Cunningham, and Mr. Conrad Formes, the latter gentleman also singing Neukomm's "Veni Sancte Spiritus." Mr. Henry Lewis conducted and Mr. B. B. Barrett presided at the organ.

THE Members of the Grosvenor Choral Society gave their 208th Monthly Concert at the Grosvenor Hall, on the 21st ult., when a miscellaneous selection of songs and part-songs was given. The soloists were Mesdames Etheridge, Kelly, and Hacker, and Messrs. Harry Ward, Horace Reynolds, and Etherington Smith. Mr. F. R. Kinkee gave two pianoforte solos and also accompanied during the evening. Mr. David Woodhouse conducted.

AT Princes' Hall, on the 1st ult., a numerous and fashionable audience attended Signor Denza's annual evening Concert, the programme of which was of the customary miscellaneous order. Signor Denza accompanied a number of compositions from his own pen, and altogether the Concert (supported, with one or two exceptions, wholly by foreign artists) was extremely successful.

MR. LAWRENCE KELLIE'S second and third Recitals, on May 28 and the 11th ult., were both largely attended. In each instance he brought forward songs of his own, which met, for self-evident reasons, with the largest share of acceptance. Mr. Kellie was assisted by well-known vocal and instrumental artists.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Hear my prayer," "Judge me, O God," and "Stabat Mater," on Wednesday, the 12th ult., at St. Mary's Church, Hoxton. The solo parts were taken by Miss Ada Loaring, Mrs. L'Estrange, Mr. John Probert, and Mr. Albert Orme.

ON Saturday, the 15th ult., Mr. Fountain Meen gave a Recital on the new organ (built by Mr. Eustace Ingram, of Holloway) in the Wesleyan Chapel, Finchley, assisted by Miss Julia Glover and Mr. Harris as vocalists. The programme included pieces by Mendelssohn, Rea, Silas, Spohr, and Smart.

GOUDON'S "Redemption" (parts 2 and 3) was included in the Service on the evenings of Ascension Day and the following Thursday, the 6th ult., at St. Marylebone Church. The music was excellently rendered by the choir under the direction of Mr. Hodge, the Organist of the Church, his brother presiding at the organ.

AN influential Committee has been formed with the view of placing St. Michael's College, founded by the late Sir Frederick Ouseley, at Tenbury, on a permanent basis. The members of the Committee comprise many distinguished personages in the Church, the State, and Music.

THE Maas Memorial Prize was this year awarded to Mr. Frank Lawrence O'Hare, a pupil of the Midland Institute Branch of the School of Music in Birmingham. The adjudicators were Mr. W. C. Stockley, Dr. C. S. Heap, and Dr. R. Winn.

MISS NOEMI LORENZI, a singer possessing a pleasing and well-cultivated soprano voice, gave an evening Concert in the Banqueting Room, St. James's Hall, on the 12th ult., assisted by several excellent artists.

REVIEWS.

Dictionary of Music and Musicians. By Sir G. Grove. Appendix. Edited by J. A. Fuller-Maitland. [Macmillan and Co.]

AFTER an interval, by no means excessive in length, it we take into account the exhaustive nature of the additions and corrections which have had to be made, the Appendix to Sir George Grove's Dictionary has been published, and extends to some 300 pages of carefully edited and valuable matter. The nature of some of the articles is not calculated to attract the reader, being in many cases a mere list of minute corrections and additions. But if not attractive to the general reader, these purely corrective or supplementary articles are of real value to the student, and they have been carried out with an elaborateness which speaks eloquently for the patience and scholarly precision of the editor. As specimens of this careful attention to accuracy of detail, we would refer our readers to the additional entries and corrections under the headings "Pianoforte Music" and "Pianoforte Playing." Apart from corrections and tail-pieces necessary to bring one's information up to date, there are also a considerable number of new and important articles. Mr. Adolphe Jullien, the eminent critic, has contributed a whole series of admirable biographies of the most prominent leaders of the modern French school, such as Franck, Chabrier, Godard, D'Indy, and Miss Holmès. His notice of Benoit will be read with additional interest since the performance of that composer's "Lucifer" in the Albert Hall. Mr. Jullien's strictures are crushing, but they are in our opinion only too well deserved. What can be more to the point than the following paragraph?—"Upon poems of little clearness or variety the composer has built up scores which are certainly heavy, solid, and massive enough, but which are wanting in charm and grace. Benoit's musical ideas have no originality; he gets all his effects by great instrumental and choral masses, and is therefore obliged to write very simply in order to prevent inextricable confusion. Whatever plan he adopts he prolongs indefinitely: he repeats his words and the meagre phrases which form his melodies to satiety. By his regular rhythms and solid harmonies, generally productive of heaviness, his music has here and there something in common with the choruses of Gluck and Rameau, but these passages are unfortunately rare. His style is derived sometimes from Gounod, sometimes from Schumann, and yet he firmly believes himself to be following the traditions of the Flemish school. When Benoit does not chance upon any reminiscences of this kind, he exhausts himself in interminable repetitions, which never reach the interesting development we should expect from a musician of his calibre." Mr. Jullien's impartiality is exhibited by the equal severity with which he comments on the later work of his compatriot Massenet.

The additions under the head of Beethoven comprise a most exhaustive catalogue of his printed works compiled from Nottebohm's Catalogue, the Letters, the works themselves

and other sources, and they are conveniently arranged so as to give the *opus* number, where it exists, a general description of the work, the date of composition, the name of the original publisher, and the dedication. Dr. Parry's article on "Dance Rhythm" is interesting so far as it goes, but is tantalizingly short. The most entertaining of all the biographical sketches is that of Boito, from the pen of Mr. Mazzucato, which contains an exceedingly picturesque account of the original production of "Mefistofele." Mr. W. Barclay Squire has written a fresh account of Byrd, characterised throughout by that minuteness of research and extensive familiarity with the bibliography of musical literature for which his work is so highly valued. The same remarks apply to his supplementary article on "Musical Libraries." Mr. Paul David's paper on Ole Bull is written throughout in a spirit of genial and appreciative criticism, while the Editor's account of Dvorák is at once sympathetic and judicious. Very good work again has been done by Miss Middleton in her notice of Kjerulf and her elaborate and interesting additions to the late Dr. Hueffer's life of Liszt. Amongst numerous miscellaneous articles of value we may perhaps specify those on "Humorous Music," by Mr. F. C. Corder; on "Negro music in the States," by Mr. Jenks; that on "Psalter," by Mr. Woolridge; on "Part-books" and "Part-writing," by Mr. Rockstro, and all those by Mr. A. J. Hopkins. We are delighted to see that in the last-named gentleman's additional article on "Trumpet," he pays a well-merited tribute to the artistic devotion of Mr. Morrow, of whose splendid Bach trumpet he gives a full account. In fine, Sir George Grove is to be congratulated on having secured for the Appendix to his great work the services of so thoroughly competent and painstaking an editor as Mr. Fuller-Maitland. We are glad to learn that the Index to the whole four volumes, which has been prepared by Mrs. Wodehouse, will be shortly published in a separate volume.

The Organist's Quarterly Journal. Edited by Dr. Spark. Part 82. [Novello, Ewer and Co.]

This section of Dr. Spark's useful publication only contains two pieces, an elaborate Fantasie by E. Silas and a Prelude and Fugue by G. B. Polleri. The former is remarkable for the fact that the composer dispenses with clefs, and only gives the key signature at the top of every page. Signor Polleri is an organist at Genoa, and his Prelude and Fugue gained the first prize in a competition in Florence two years ago. As a contrapuntal exercise it is very unpretentious, the resources of fugue being utilised to an extremely limited extent. As abstract music, however, it is effective and by no means difficult.

Album Lyrique (Op. 48). Violon et Pianoforte. By Walter Brooks. [Augener and Co.]

The Album consists of four pieces—namely, "Chanson de Bowe," "Danse des Paysans," "Marche des Chasseurs," and a Canzonetta, all very pretty and melodious, and none very difficult. There is a sense of originality in the treatment, even if the forms of the melody and the rhythms fall familiarly on the ear. The pieces are not likely to be any the less welcome to those who desire to add to their stores of music some pleasant and effective compositions.

Psals and Hymns. For Men's Voices. Arranged by Sir Herbert Oakeley. [Novello, Ewer and Co.]

This collection of familiar hymns and tunes is intended for the use of University students, the army, navy, and male choirs. The Editor has made the necessary alterations and transpositions of the parts with musicianlike taste, and has in most cases arranged the harmonies in three parts. An accompaniment is added, which also forms a setting for mixed voices. The book cannot fail to be of great service to those for whom it is intended.

Three-Part Songs. Composed by F. J. Simpson. [Novello, Ewer and Co.]

THERE are eight of these three-part songs in this collection, set to words by Shelley, Hood, and Shakespeare, all written with a large amount of musical feeling and in sympathy with the character of the words. They are all

intended for two tenors and a bass, with the exception of the round "To-morrow," which is for equal voices; but they may be sung by two sopranos and a contralto or bass, so that they offer the means of obtaining a fair amount of variety, which may bring a corresponding measure of charm.

Rondino (in G) for the Pianoforte. Composed by C. A. Macirone. [Alfred Hays.]

A CHARMINGLY fresh and melodious Rondino by so accomplished a writer as Miss Macirone should attract the attention of all thoughtful teachers, even in the present over-productive age; and we are glad, therefore, to see that artists who desire not to rank themselves amongst the disciples of what may perhaps be termed the "higher development" school of composition do not remain quite silent. A modest flower which we pluck by the wayside often contains the germ of some of our rarest exotics; and to those who know and admire Beethoven's little Rondo in the same key as that chosen by Miss Macirone, we cordially commend the piece before us, both for practice and study.

FOREIGN NOTES.

THE new English Church of St. George, in the Rue des Bassins, at Paris, was on Whit-Sunday attended by their Royal Highnesses the Prince and Princess of Wales, with their family and suite. The service commenced with a Processional Hymn and was fully choral, the Te Deum being Steggall in A, the Jubilate, Morgan in D, and the Anthem Attwood's "Come, Holy Ghost," the solos of which were admirably rendered by Masters Keall, French, and De La Londe. Compositions by the Chaplain (the Rev. George Washington, M.A., who intoned part of the service and preached a short but eloquent discourse) were sung. The choir, now numbering twenty boys and eight gentlemen in cassocks and surplices, is supplemented by a ladies' choir.

"The Messiah," rarely performed in Paris, was given on the 10th ult., at the Trocadéro, for the benefit of the Société Philanthropique, under the direction of Signor Vianesi, and realised the sum of 45,000 francs. The last preceding Paris performance of the work was in January, 1875, under the auspices of M. Lamoureux, when Madame Patey sang the contralto solos, the French translation being that of M. Wilder. An interesting and sympathetic article on the *chef-d'œuvre* of the Saxon master will be found in *L'Art Musical*, of the 15th ult.

An early opera, "La jeunesse d'Henri V." by the composer of "Zampa" and "Le Pré aux Clercs," has recently been published in score, at the instance of the present representatives of the Héroid family. The work was performed at Naples in 1815, with some success, but was then laid aside and forgotten.

The favourite instrument of the late M. Alard, a splendid Guarnerius violin of considerable value, has been presented to the Museum of the Paris Conservatoire by the family of the deceased violinist.

The Paris Château d'Eau Theatre was opened last month, under new management, with the performance of Verdi's long-forgotten opera, "La Battaglia di Legnano," first produced at Rome in 1849, and certainly not one upon which the composer's fame is founded.

An interesting private performance of Gluck's "Orpheus" recently took place at the Kroll'sche Theater, of Berlin, when the solo parts were rendered by three gifted pupils of Professor Julius Hey, chorus and orchestra being those of the Berlin Opera, and the *mise-en-scène* being the work of the veteran Herr Fricke, of Dessau. Professor Hey, who not long since established an academy for dramatic singing at the German capital, aims at a realisation of the scheme originally proposed by Richard Wagner in connection with the Bayreuth undertaking, his pupils undergoing a severe training in the different styles of dramatic vocalisation as adapted to the masterpieces of the art. In this direction he appears to have already achieved some considerable success, the present performance being described as thoroughly artistic, far removed from a mere exhibition of a few clever pupils, and the progress of the new institution will be

followed with considerable interest by amateurs. Professor Klindworth conducted the performance.

On the 24th ult. the rehearsals for the forthcoming Festspiele at Bayreuth commenced. There are to be no less than thirty-one rehearsals for "Tristan und Isolde," seventeen for "Parsifal," and twenty-one for "Die Meistersinger."

The following notice has been forwarded to us for publication from Leipzig:—"The highly interesting manuscript of Richard Wagner's celebrated paper 'Ueber das Dirigiren' (first published, in November, 1869, by the *Neue Zeitschrift für Musik*), has recently been discovered by the present editor of that journal, Dr. Paul Simon, hidden away amongst a number of other manuscript matter. This precious relic is now being worthily preserved at the office of Messrs. C. F. Kahnt Nachfolger, the publishers of the *Neue Zeitschrift*, where it may be inspected by any one taking an interest in the matter."

A grand Liszt Concert was given on the 5th ult. by the Leipzig Liszt Society, under the conductorship of Capellmeister Nikisch. The programme included the Symphonies "Tasso" and "Faust," the E flat major Concerto and 12th Rhapsody (Herr Stavenhagen presiding at the pianoforte), and some songs. The performance is described as having been masterly throughout.

Spontini's stately and picturesque opera, "Fernando Cortez," was revived on the 28th ult. at the Berlin Opera, in connection with the Court festivities in celebration of the wedding of Prince Friedrich Leopold of Prussia.

During the operatic year at the Imperial Opera of Vienna, extending from August 1, 1888, to the 15th ult., there have been 258 performances of opera, comprising 64 different works by 32 composers. Amongst the latter, Richard Wagner takes the lead with 39 performances of his operas, and is closely followed by Verdi, whose works ("Otello," "Trovatore," "Aida," and "Un Ballo in Maschera") scored 33 performances, "Otello" having been produced no less than 20 times. It is, moreover, interesting to note that, out of the total number, 59 performances were devoted to works of French and 45 to those of Italian origin.

A music Festival on a large scale, and with an attractive programme, is to be held in September next, at Hamburg, under the direction of Dr. Hans von Bülow.

The King of Italy has conferred decorations upon several German musical conductors, notably upon Herr Sucher, of the Berlin Opera, and Herr Zöllner, of the Cologne Männer-Gesangverein.

Some thirty members of the University Choral Society of Lund (Sweden), under their Director, M. Emil Norrmann, are just now engaged upon a concert tour in Germany and Austria-Hungary. Similar undertakings on the part of Scandinavian musical societies are decidedly on the increase, and apparently meet with the encouragement they deserve.

A correspondent writes to us from Christiania:—"The young violinist, Gabriele Wietrowetz, who some time ago gave a most successful Concert at the Royal Opera House of Stockholm, has since extended her artistic tour to the principal towns of both Sweden and Norway, her eminent talents meeting everywhere with a most enthusiastic recognition, while the press organs are unanimous in assigning to the young artist a place in the foremost rank of modern executants of her instrument."

An opera entitled "The Castle of Kronberg," whereof King Oscar of Sweden is the author of both the music and the words, is now in course of preparation at several German operatic theatres.

Severin Eisenberger is the name of the most recently discovered youthful phenomenon in the domain of pianoforte playing—an eight year-old native of Cracow, to whom Beethoven, Liszt, and Chopin are "mere child's play." The promising lad is to be sent to the Vienna Conservatorium (at the expense of his fellow-citizens) for higher development—if such be, indeed, possible.

Another artistic jubilee—viz., the fiftieth anniversary of the first appearance in public of Anton Rubinstein, is to be celebrated at St. Petersburg in November next. A committee, consisting of members of the Russian aristocracy and the most prominent artists, has been formed for the purpose of rendering due homage to the great pianist-composer on this occasion. The principal ceremony in

connection with the celebration is to take place on November 18, the fifty-ninth anniversary of the Russian master's birth.

M. Lapiressida, the former director of the Théâtre de la Monnaie, of Brussels, will, it is announced, open a rival operatic institution in the Belgian capital during the coming winter.

A new Symphony, entitled "Prometheus," by Otto Dorn, was recently performed at Hamburg, and was much admired.

The valuable library of the late Cavaliere Carlo Morbio, of Milan, was announced to be placed under the hammer by Messrs. List and Francke, of Leipzig, on the 24th ult. It includes, in its musical department, a number of highly interesting early manuscripts, including a volume in quarto, "Consecratio virginis Sanctimonialis," dated 1411, formerly belonging to the Cosma and Damianus monastery of Brescia.

Rumour is again busy concerning the new opera "Romeo and Juliet," upon which Verdi is said to be just now engaged, and the first act of which is reported to have been recently completed by the veteran Maestro.

The municipal government of Genoa has, according to the Vienna *Neue Freie Presse*, applied to Verdi for the composition of an opera to be performed in connection with the forthcoming Christopher Columbus celebration in that town. The composer has, however, declined on account of his advanced age, but has designated the Maestro Alberto Franchetti as the most worthy amongst the younger composers of Italy to undertake the task. Signor Franchetti has, it is added, accepted the flattering offer made to him by the Genoese authorities.

The directors of the La Scala Theatre, of Milan, have decided to open their coming season with the first performance there of Wagner's "Die Meistersinger." Signor Corti, the impresario, and Signor Faccio, the Conductor of that famous institution, will visit Bayreuth during the forthcoming Festspiele in order to study Wagner's masterpiece at its traditional home.

According to Lisbon papers, the vacant directorship of the San Carlo Theatre of that capital is to be entrusted to Signor Cuzzani, who is in his eightieth year.

Signor Rocco Pagliara, the librarian of the Naples Conservatorio, has just published a noteworthy volume of essays on musical subjects, including "Rossiniana," "Tannhäuser at Rome," "Die Meistersinger," "Giuseppe Martucci," and others.

Our excellent and often-quoted Belgian contemporary, *Le Guide Musical*, has transferred its headquarters to Paris, thus becoming virtually a French musical journal, while Mr. Kufferath, hitherto the editor-in-chief, still remains responsible for all matters connected with the art in Belgium.

At the house in Oberdöbling, near Vienna, where Beethoven at one time resided, and where, in 1803, he composed his famous "Eroica" Symphony, a memorial tablet, notifying the fact, is to be shortly fixed.

At Waltersdorf, near Zittau (Saxony), his native place, a monument was unveiled last month of Friedrich Schneider, the once famous composer of the Oratorio "Das Weltgericht," and a highly esteemed teacher. Schneider died at Dessau in 1853.

A monument erected over the grave of Franz Abt, the popular composer of *Lieder*, has just been unveiled at Wiesbaden, the cost having been defrayed by a number of German vocal societies.

Dr. Hans Bischoff, eminent alike as a pianist and teacher of his instrument, in which latter capacity he was for some years connected with the Kullak'sche Academy of Berlin, died in that capital on the 12th ult., at the early age of thirty-seven. The deceased artist was a man of no ordinary culture, and well qualified for the editorial work he occasionally undertook, consisting chiefly of critically revised editions of Kullak's "Æsthetik des Klavierspiels," and of some of the pianoforte works of Bach and Handel.

Eduard Stolz, the popular Viennese conductor, and composer of vaudevilles, died on the 8th ult., at Prague, at an advanced age.

Hippolyte Duprat, a French composer of operas, notably of "Petrarca" and "Marie Tudor," died recently at Paris, aged sixty-eight.

Council and myself. I shall feel obliged, therefore, if you will kindly allow me to explain briefly my position with the Guild.

In the first place, I was *not* dismissed from my office of Secretary, for the simple reason that the Council have no power to dismiss an officer. As I was elected at a General Meeting of the members, they alone, at a like meeting, have power to reject me.

With regard to the circular, though cautiously worded, it contains several misrepresentations. I deny that I was the sole means of communication between the members and the Council. The Treasurer had as great facility for corresponding with the members as I had, since he received subscriptions sent by them for membership. Moreover, the Treasurer had full and undivided control over the Guild's banking account, and he alone signed all cheques.

It is quite natural that the Council should object to have their actions exposed, but, at the same time, they should be careful to tell the whole truth, and not to screen themselves by imputing to me errors I have not committed.

I remain, Sir, yours truly,

June 22, 1889.

J. H. LEWIS.

PATENT INTELLIGENCE.

DURING the past few weeks the following Inventions connected with music have been registered at the Patent Office, the list being specially compiled for THE MUSICAL TIMES by Messrs. Rayner and Cassell, Patent Agents, 37, Chancery Lane, from whom all further information concerning Patents may be had gratuitously:—

8366. Improvements in Mechanical Musical Instruments. Emile Welte, May 20, 1889.

8392. Improvements in the Pneumatic Action of Organs. Thomas Casson, May 21, 1889.

8398. Muting stringed instruments played with a bow, such as violins, violoncellos, double basses, and stringed instruments of that nature or class. Arthur W. Jerningham, May 21, 1889.

8508. For an Improved Method of using the Monochord; the title of his invention being "The Monochord Harp and Violin." Richard Pilkington, May 23, 1889.

8697. Improvements in Electrical Musical Mechanism. S. H. Gibson, May 27, 1889.

8784. Improvements in Pianofortes. Henry Witton, May 27, 1889.

9093. Improvements in Bugles and Trumpets. J. P. Browne, June 1, 1889.

9122. A New Tone Producer for Musical Instruments. Reinhold Handel, June 1, 1889.

9142. Improvements in Reed Musical Instruments. Walter Brierley (Carl Baumberger, Germany), June 3, 1889.

9216. A Moveable or Sliding Block at the back of hopper of piano. Charles Barker, June 4, 1889.

9141. Improvements in Banjos. C. C. Boileau, June 7, 1889.

9849. Improvements in Pianoforte Actions. J. T. Johnson (Gustav Lyon, France), June 15, 1889.

TO CORRESPONDENTS.

** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

AN ADVERTISER.—The Guildhall School of Music may be confidently recommended, and the London Organ School does good work. The Royal Academy is the chief teaching institution.

AUSTRALIA.—You had better at the outset try and work up a connection in the two capacities. There should be no difficulty for a man of skill to make headway in either place. The Transvaal is also spoken of as a likely place to encourage enterprise.

EMBRYO.—1. Apply to the Manager of a Company. 2. About two pounds a week. 3. Study with a competent master.

J. C. H.—Much obliged for your correction.

R. J. CAIN.—There are scholarships at the Royal Academy of Music and at the Royal College of Music, which are to be gained by competition. You might make application to the Secretaries of each of those institutions for particulars.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGDON.—A performance of orchestral music was given in the Corn Exchange, on the 4th ult. Mr. Oldfield S. Marshall was Conductor. The programme, selected entirely from works by English musicians, was excellently rendered by the band, under the leadership of Mr. Hayes (Oxford);—Macfarren's Overture to *Robin Hood*; Sterndale Bennett's Overture to *Parisina* and "Caprice" for pianoforte and orchestra; and four numbers of an Orchestral Suite by the Conductor (who also played both pianoforte works). Songs by Bishop, Stainer, and Cowen were sung by Miss Bessie Latham and accompanied by Mrs. Slade Baker. The violoncello obligato to Stainer's "Slumber Song" was played by the Rev. H. Deane.

AUCKLAND, N.Z.—The Auckland Choral Society in the report of its proceedings gives an interesting list of works performed during the past year, under the conductorship of Herr Carl Schmitt. Handel's *Messiah*, Mendelssohn's *Elijah* and *Christus*, Spohr's *Calvary*, Schubert's *Mass in E flat*, Barnby's *Rebekah*, and Sullivan's *Martyr of Antioch*, altogether a very creditable record. The Society has a chorus of over 200 and a band of forty-two performers. The solos have been taken chiefly by members of the Society. The financial position shows a large balance of funds in hand. The scheme for the season now in progress includes such works as *The Messiah* (two performances, one of which is open free to the public), *Jeptah*, Gade's *Erl-King's Daughter*, Stanford's *Revenge*, Cowen's *Rose Maiden* and Rossini's *Moses in Egypt*.

CAUNTON.—The last Concert of the season was given in the schoolroom, in aid of the school funds, on Thursday, the 6th ult. The programme was miscellaneous, and was well performed by Miss A. Gilbert, Miss Mellers, Miss Taylor, Miss Vickers, Mrs. Holden, Mr. Nelson Stokes, Mr. Sheppard, Mr. Ellis, Mr. Waglish, and Mr. Clarke. One of the chief features of the evening was the performance of the part-music, of which Hattom's glee "Beware," by Messrs. Stokes, Sheppard, Waglish, and Ellis, met with an enthusiastic encore. The Concert, which was one of the best ever held at Caunton, was under the able direction of Mr. S. Reay.

CLACTON-ON-SEA.—The members of the Choral Society gave some selections from Mendelssohn's *Elijah* at the Assembly Rooms, Royal Hotel, on Whit-Monday evening, under the direction of Mr. F. W. Lewellen. Good service was rendered by a compact little orchestra, which, with the chorus, was kept well in hand by the Conductor. Miss Dawson was ably assisted by Mr. Richard Stokoe at the harpsichord, and Mr. Parsonson, of New College, was at the pianoforte. The soloists were Miss Kent, Miss Rose Moss, Mr. White, and Mr. Hazelgrove. The performance, the first ever given of the Oratorio in Clacton, was an undoubted success.

CLEVELAND, OHIO.—The Second Annual Choral Evensong by the United Surpliced Choirs, was given in Trinity Church, on Ascension Day, May 30, when nearly 100 voices took part. The usual choir was augmented by the choirs of Grace Church, St. Mary's, St. John's, and Trinity Church. The Responses were sung to Tallis, Proper Psalms to chants by Barnby, Woodward, and Russell; the Anthem, "Leave us not," by Stainer, was excellently sung; the Processional Hymn, "Hail the Day," by W. H. Monk, a great favourite with the congregation, being the same as that chosen the previous year. The remaining hymns were "All hail the power of Jesus' name," "Now thank we all our God," and "Onward, Christian Soldiers," the broad effect produced by the harmonies being very impressive. In Bennett's simple but attractive setting in F of the Magnificat and Nunc dimittis the choirs were thoroughly at their ease. Books of the Service, containing both music and words, were printed for the choirs, a separate Order of the Service, words only, being supplied to the congregation. The Choralmasters were Messrs. Fox, Barrett, and Foote, who acted in conjunction with Mr. F. Norman Adams, the general Director of the Music. A Concert was given on the 7th May, for the Women and Children's Hospital Fund, at the Music Hall. Mr. F. Norman Adams, the pianist of the evening, performed several pieces with conscientious correctness and evenness in execution. Among them was Beethoven's "Sonata Pathétique," which was well rendered. Mrs. Ford sang Meyerbeer's "Shadow Song," and two German Lieder by Ries, with her usual success. Mr. Charles Heyder gave several solos on the violin.

DALKEITH, N.B.—An Organ Recital was given on the 12th ult., in the Parish Church, by the Organist, Mr. James Bryce, who was assisted by Mr. Chas. Bradley, the Organist of South Leith Parish Church, and the Edinburgh Choral Union. Mr. Bryce played Handel's Sixth Organ Concerto in B flat, an Andante of Smart's, and a movement from Sterndale Bennett's "Cambridge Installation Ode"; and Mr. Bradley's solos were Mendelssohn's Second Sonata, Prelude and Fugue in D (Bach), and Smart's Postlude in D.

FROOME.—The organ at Wesley Chapel, after several repairs and improvements, was re-opened on the 6th ult., by Dr. J. Frederick Bridge, Organist of Westminster Abbey, who performed several pieces by various composers, including the March from his own *Callirhoe*.

LITTLETON, N.Z.—The Musical Society gave a Concert on May 16 at the Rink. The two works selected for production were Gade's *Crusaders* and Rossini's *Stabat Mater*. Mr. Wallace was Conductor. The principals were Mrs. Townend, Miss Spensley, Mr. Puschell, and Mr. Ziesler. The *Crusaders* has been performed by the Society before. On that occasion there was perhaps more volume of sound in the chorus, which was in other respects excellent. At the present the chorus was thinner a little, but on the whole more artistic. In other words, the Society has improved. The ladies were particularly successful with the Song of the Sirens, and the male voices with the Pilgrims' Chorus. The successful production on the same evening of two high-class works of such different styles is an achievement as creditable to Conductor and the members of the Musical Society as it was pleasing to the large audience which was present.

NORWICH.—An Organ Recital was given at St. Stephen's Church on Tuesday evening, the 4th ult., by Mr. W. Lane. The programme consisted of pieces by Handel, Massenet, Beethoven, Corelli, Lefebure-Wely, Papini, Wesley, and Mendelssohn. The vocalists were Miss Barwell and Mr. F. A. Daines. Some violin solos were contributed by Mr. F. W. B. Noverre.—On Tuesday evening, May 28, a special Musical Service was held in St. Clement's Church, on the occasion of the opening of the new organ, built by Messrs. Norman Brothers and Beard, of Norwich. Dr. Bunnett presided at the organ, and with the assistance of Mr. Brockbank, of Norwich Cathedral, and other local vocalists, performed an excellent programme to a crowded congregation.

SALISBURY.—On the 6th ult., a grand Choral Festival was held at the Cathedral, under the auspices of the Salisbury Diocesan Choral Association. The vocalists numbered nearly 3000, there being 1,050 surpliced and 1,050 unsurpiced, also fifty persons in charge of choirs, and an orchestra consisting of some eighty or ninety performers, including members of the Crystal Palace orchestra and other London bands. Mr. Alfred Eyre, Organist of the Crystal Palace, was the Conductor, the organ being played by Mr. South. The processional hymn "See the Conqueror mounts in triumph" (music by Smart) was well given. At its close the orchestra played Mendelssohn's "March of the Priests," from *Atalante*. The Service used was by Lloyd, and the Anthem (preceded by Handel's Overture to *Saul*, with its important organ obbligato, rendered admirably by Mr. South) was one written expressly for this Festival by the late Sir Frederick Ouseley.

STOURPORT.—Special services were held in All Saints' Church, Wilden, on Thursday and Friday, the 20th and 21st ult., when the sacred Cantata "Samuel" by Dr. Langdon Colborne, was sung by the choir, assisted by Mrs. F. J. Griffiths, who sang Hannah's music. The other soloists were Master Jones, Messrs. Lay, Blundell, Dorsett, and Jackson. Mr. F. J. Griffiths (Organist and Choirmaster) presided at the organ.

SUTTON-IN-ASHFIELD.—The Sutton and Mansfield United Harmonic Societies, at the opening of the New Town Hall, on Tuesday, the 25th ult., gave a performance of Mendelssohn's *Elijah*. The soloists were Miss Vinnie Beaumont, Miss Marie Hooton, Mr. S. Gilbert, and Mr. Bingley Shaw. There was a band and chorus of 200 performers. The leader was Mr. J. E. Pickering, of Nottingham; the Organist was Mr. Charles H. Briggs; and the Conductor was Mr. Arthur Howard Bonser.

UCKFIELD.—An Organ Recital was given in the Parish Church on the 16th ult., by Mr. H. R. Revelly, Organist and Choirmaster. The programme included Overture to the *Occasional Oratorio*, Mendelssohn's Second Organ Sonata, and selections from the works of Henry Smart, George Calkin, Sir Frederick Ouseley, and J. Baptiste Calkin. Mr. C. E. Pillow, of Chichester, was the vocalist.

WESTON-SUPER-MARE.—Mr. C. A. Windeatt's annual Concert took place at the Victoria Hall on the 3rd ult., when an excellent programme was presented. The vocalists were Miss Annie Williams and Mr. Musgrave Tufnall, Mr. Walter T. Barker was harpist, Messrs. C. B. and F. Windeatt violinists, and Mr. A. Comfort, pianist. An orchestra of sixty performers, conducted by Mr. C. A. Windeatt, gave several pieces with effect.

ORGAN APPOINTMENTS.—Mr. John Sterndale Grundy, to St. Mildred's Parish Church, Canterbury.—Mr. Henry W. Dunkley, Organist and Choirmaster to Bethnal Green Road Congregational Church.—Mr. Herbert J. L. Gresham, to Emmanuel Parish Church, West Hampstead, N.W.—Mr. W. H. Webb, Choirmaster to St. Mildred's Church, Lee.—Mr. Arthur Tagge, to St. Paul's Church, Forest Hill.—Mr. Archibald Toase, Organist and Choirmaster to All Saints' Church, Tufnell Park, Holloway.—Mr. Charles F. Phillips, Organist and Choirmaster to St. Ann's Parish Church, Dublin.—Mr. F. A. Clarke, Organist and Choirmaster to St. Andrews, Buckland, Dover.—Mr. Augustus A. Aylward, Organist and Choirmaster to St. Peter's, Ashtabula, Ohio, U.S.A.—Mr. Adam Henderson, to New Kilpatrick Parish Church.—Mr. W. E. Neck, Mus. Bac., Organist and Choirmaster to St. Chad's, Haggerston.

CHOIR APPOINTMENT.—Mr. Frank B. Bromley (Alto), to St. Patrick's Cathedral, Dublin.

MARRIAGE.

At St. Gabriel's, Warwick Square, on the 16th ult., Miss ANNIE SCHUBERTH was married to Mr. TEMPLER SAXE. Both are members of the Carl Rosa Light Opera Company.

DEATHS.

On the 1st ult., at Würzburg, OTTO BERNHARDT, Laureate of the Imperial Academy, Paris, late of 7, Cotleigh Road, West Hampstead, and Manchester.

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CONTENTS.

	Page
"Music on the Waters"	393
The Oxford Professor of Music	394
The Great Composers—Handel	395
Purcell's Death	396
Occasional Notes	399
Facts, Rumours, and Remarks	401
Royal Italian Opera	405
Her Majesty's Theatre	406
Philharmonic Society	406
The Richter Concerts	407
Lincoln Musical Festival	407
Crystal Palace— <i>Elijah</i>	407
"Nonconformist Festival"	408
Mr. Sarasate's Concerts	408
The Herkomer Play	408
Mr. de Pachmann's Chopin Recitals	409
Sir Charles Hallé's Concerts	409
Royal Academy of Music	409
Guildhall School of Music	409
London Academy of Music	410
Musical Guild	410
Bristol Orpheus Society	410
Miss Hermine Spies' Recital	410
Worcester Church Choral Association	410
The Chicago Auditorium Organ	411
Usiglio's New Comic Opera	412
Obituary	412
Music in Dublin	412
Edinburgh	421
Glasgow and West of Scotland	421
Oxford	422
Sheffield	422
South Wales	423
General News (London)	423
Reviews	426
Foreign Notes	427
Correspondence	429
Patent Intelligence	430
Answers to Correspondents	430
General News (Country)	430
List of Music published during the last Month	432

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CONTENTS.

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MARCHES FOR PIANOFORTE.

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|-----------------------|-----|-----------------|
| Pioneer | ... | J. Horspool. |
| Cavalcade | ... | Théo. Bonheur. |
| March of the Pilgrims | ... | A. Graham. |
| Processional | ... | A. W. Marchant. |
| Roman | ... | F. Boggetti. |
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| Gladiators | ... | A. J. Greenish. |

BOOK 2.

DUETS FOR VIOLIN AND PIANO.

| | | |
|------------|-----|-------------------|
| Prayer | ... | Sydney Beresford. |
| Swing Song | ... | " |
| Gigue | ... | " |
| Romance | ... | " |

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|------------------------|-----|--------------|
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| Westminster Quadrille | ... | " |
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| Ariadne Gavotte | ... | A. Graham. |
| Woodbine Minuet | ... | Theo. Bonheur. |
| Minstrel's Minuet | ... | A. J. Greenish. |
| Diana Gavotte | ... | Odoardo Barri. |
| Elinor Gavotte | ... | Theo. Bonheur. |
| Mavner Minuet | ... | W. Haynes. |
| Stella Minuet | ... | A. W. Marchant. |
| Twilight Minuet | ... | F. F. Rogers. |
| Pastorale Gavotte | ... | J. Horspool. |

BOOK 5.

MARCHES FOR PIANOFORTE.

| | | |
|----------------------|-----|----------------|
| Moonlight March | ... | J. Thérèse. |
| Marcia Funèbre | ... | S. Smith. |
| Grand March | ... | Frank Manly. |
| College March | ... | Theo. Bonheur. |
| Marche des Cavaliers | ... | J. Thérèse. |
| Senator's March | ... | A. Graham. |
| Tuscan March | ... | J. E. Newell. |
| Funeral March | ... | Odoardo Barri. |
| Festal March | ... | J. Thérèse. |
| Processional March | ... | S. Smith. |
| Emigrant's March | ... | J. C. Beazley. |

BOOK 6.

EASY TRIOS FOR LADIES' VOICES.

| | | |
|------------------------|-----|---------------|
| Daughter of Zion | ... | L. Mason. |
| Hebrew Morning Hymn | ... | Méhul. |
| Far o'er the wave | ... | Swiss Air. |
| The Weaver's Song | ... | C. H. Purday. |
| The Vesper Hour | ... | Moore. |
| When the sweet night | ... | National Air. |
| The faded flower | ... | J. Hook. |
| Where is the home | ... | German. |
| Like a dream | ... | National Air. |
| Hail to the brightness | ... | L. Mason. |
| Afar from my home | ... | Sicilian Air. |
| The merry harvest home | ... | German. |

BOOK 7.

SIX SKETCHES FOR PIANO.

| | | |
|--------------|-----|-----------------|
| Early Morn | ... | E. W. Hamilton. |
| Scherzino | ... | " |
| Day Dreaming | ... | " |
| Resignation | ... | " |
| Greeting | ... | " |
| Parting | ... | " |

BOOK 8.

DUETS FOR VIOLIN AND PIANO.

| | | |
|----------|-----|---------------|
| Toccata | ... | J. E. Newell. |
| Gavotte | ... | " |
| Lullaby | ... | " |
| Prelude | ... | " |
| Gigue | ... | " |
| Nocturne | ... | " |

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GAVOTTE ALBUM.

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|---------|-----|-------------------|
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| Gavotte | ... | Frank Manly. |
| Gavotte | ... | Seymour Smith. |
| Gavotte | ... | J. E. Newell. |
| Gavotte | ... | Theo. Bonheur. |
| Gavotte | ... | Jules Thérèse. |
| Gavotte | ... | King Hall. |
| Gavotte | ... | Vernon Rey. |
| Gavotte | ... | Henry Stanislaus. |

BOOK 10.

SIX GRAND STUDIES.

| | | |
|---------------------|-----|---------------|
| The rolling waves | ... | E. B. Jewson. |
| La Coquette | ... | " |
| Dancing Nymphs | ... | " |
| The Rippling Stream | ... | " |
| Romance | ... | " |
| The Waterfall | ... | " |

BOOK 11.

DUETS FOR VIOLIN AND PIANO.

| | | |
|-------------------|-----|--------------|
| Arietta | ... | Kent Sutton. |
| Andante Religioso | ... | " |
| Tarantelle | ... | " |
| Melodie | ... | " |
| Menuet | ... | " |
| Barcarolle | ... | " |

BOOK 12.

SACRED SONGS.

| | | |
|---------------------------------|-----|-----------------|
| Jesus is mine | ... | Michael Watson. |
| Art Thou, my Saviour, ever near | ... | Beethoven. |
| There shone a star in heaven | ... | F. L. Moir. |
| O Lord, in Thee I put my trust | ... | M. Costa. |
| Consider the lilies | ... | Alexander Lee. |

BOOK 13.

CLASSICAL ALBUM.

| | |
|----------------------------------|-------------------|
| Heureux Printemps (Caprice) | Eug. Wagner. |
| Caprice à la Tarantelle | Carlo Pellegrini. |
| Dulcinea (Scherzo in A) | Leonard Gautier. |
| Don Quixote (Scherzo in E minor) | " |
| Sancho Panza (Scherzo in C) | " |

BOOK 14.

PIANOFORTE DUETS.

| | | |
|-------------------------|-----|-----------------|
| Intermezzo | ... | Berthold Tours. |
| Gavotte Pastorale | ... | E. Boggetti. |
| Pan Chorazy (Polonaise) | ... | S. Moniuszko. |

BOOK 15.

GAVOTTE ALBUM.

| | | |
|--------------------------|-----|-------------------|
| Gavotte Pastorale | ... | E. Boggetti. |
| Gavotte Antique | ... | Haydn Mellor. |
| Gavotte in C | ... | W. H. Richmond. |
| Gavotte de la Reine | ... | Carlo Pellegrini. |
| Daphnis (Danse Ancienne) | ... | Frank Manly. |

BOOK 16.

DUETS FOR VIOLIN AND PIANO.

| | | |
|--------------|-----|-------------------|
| La Styrienne | ... | Alois Volkmer. |
| Élegie | ... | Viotti Collins. |
| Les Cloches | ... | Michael Pearsall. |
| La Romanesca | ... | Odoardo Barri. |

BOOK 17.

THE JUVENILE PIANIST.

| | | |
|---------------------|-----|---------------|
| The Croquet Party | ... | L. Waldstein. |
| The Gondola | ... | W. Smallwood. |
| Song of my heart | ... | Carl Hause. |
| The Little Sailors | ... | L. Waldstein. |
| Fairy Harp | ... | Joseph Varey. |
| The Fairy Well | ... | W. Smallwood. |
| Ondine | ... | Joseph Varey. |
| The Haymakers | ... | L. Waldstein. |
| Royalists' March | ... | E. Boggetti. |
| The Little Soldiers | ... | L. Waldstein. |

BOOK 18.

LADIES' HUMOROUS SONGS.

| | | |
|--------------------|-----|-------------|
| Night and Morning | ... | Vernon Rey. |
| Pleasant Times | ... | A. Graham. |
| When we were young | ... | A. Knight. |

BOOK 19.

DUETS FOR SOP. & CON.

| | | |
|----------------------------|-----|-----------------|
| Bewitching (Vocal Gavotte) | ... | E. Boggetti. |
| Tell Tale Tit | ... | Arthur Briscoe. |
| Cousin Madge | ... | Geo. F. Iles. |
| Gooseberry Fools | ... | Réseda. |

BOOK 20.

MARCHES FOR PIANOFORTE.

| | | |
|------------------------|-----|----------------|
| March of the Bards | ... | T. Kay. |
| The Troubadours' March | ... | J. E. Newell. |
| March of the Friars | ... | Theo. Bonheur. |
| March of the Minstrels | ... | F. A. Dunster. |

Foresters' March

...

J. E. Newell.

BOOK 21.

VIOLONCELLO AND PIANO ALBUM.

| | | |
|-----------|-----|-----------------|
| Moonlight | ... | E. Boggetti. |
| Mazurka | ... | J. Corrufo. |
| Repose | ... | Berthold Tours. |
| Romance | ... | J. Corrufo. |

BOOK 22.

DUETS FOR FLUTE AND PIANO.

| | | |
|--------------------------|-----|----------------|
| Old English Rustic Dance | ... | E. M. Flavell. |
| Cradle Song | ... | " |
| Romance | ... | " |
| Galop | ... | " |

BOOK 23.

HARP ALBUM.

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|-----------------------------|-----|----------------|
| Dreams of Mendelssohn | ... | Chatterton. |
| Selections from Maritana | ... | N. Ch. Bochsa. |
| Mendelssohn's Wedding March | ... | Chatterton. |
| Selections from Martha | ... | " |

BOOK 24.

CLASSICAL ALBUM.

| | | |
|------------------------|-----|----------------|
| Une Fête Rustique | ... | J. W. Lowe. |
| Polish Dance | ... | H. Wienkowitz. |
| Danse des Marionnettes | ... | N. Chaplin. |
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STANDARD.

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DAILY CHRONICLE.

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ATHENÆUM.

It may be said at once that "The Dream of Jubal" is not a mere *pièce d'occasion*, which, when once heard, is quickly forgotten and can never be revived. Though composed for a special celebration there is no reason why the work should not survive on its literary and musical merits. We speak advisedly of both, because the libretto, by Mr. Joseph Bennett, is very far above the average in felicity of idea and beauty of expression.

THE WORLD.

The work is not only clever but really poetical, and so far surpasses all the previous efforts of the same author with which I am acquainted. The music altogether is distinguished, musicianlike, impressive; especially so is the first quartet with chorus, "Gloria in Excelsis," and the last, the "Invocation," with two harps.

VANITY FAIR.

For once the poet has been allowed to take his place side by side with the musician, and not, as usual, occupy a merely subordinate position. . . . Mr. Joseph Bennett has produced a work which in every way does him infinite credit—a work full of graceful imagery, tender thoughts, and poetic language. Throughout the orchestration was most charming.

SUNDAY TIMES.

There is in the poem an elegance of diction, a dignity of style, and a force of expression betraying an ardent admirer and capable imitator of Milton. From first to last the reader's lines are in the highest sense poetic. As to the accompanying music, enough that it has all the appropriateness, refinement, and melodic charm Dr. Mackenzie knew how to concentrate upon it. All Dr. Mackenzie's strength and individuality and wealth of resource come to the surface in the three magnificent concerted pieces now alluded to. . . . they attain, indeed, to as lofty an eminence as any English composer has yet reached. . . . In summing up "The Dream of Jubal" we have had no difficulty whatever as regards the estimation of its manifold beauties, poetic and musical.

LIVERPOOL COURIER.

"The Dream of Jubal" is simply a beautiful symphonic poem, accompanied by voices in the best possible manner, and the keenest insight to a judicious use of poetic recitation, combined with solo voices and grand choral features seldom grasped, and almost as rarely attempted by any other composer. During the performance the audience was spell-bound.

LIVERPOOL MERCURY.

There can be no manner of doubt that Dr. Mackenzie has for ever closed the mouths of such people as object to works written to order, and produced one fit to stand shoulder to shoulder and side by side with the noblest in the realm of music. From first to last there is not an episode of note unplete with interest.

LIVERPOOL DAILY POST.

It is an entirely worthy and noble conception, quite original, and of a fibre which arouses interest at the outset, and holds it enthralled until the last chord is heard.

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The musician who could produce such a work as "Judith," so full of power, character, and expression, has surely not said his last word.

DAILY NEWS.

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No finer Oratorio music than this has been written for many years.

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EXTRACTS FROM PREFACE.

My guiding principle has been to place before the reader the facts collected by me as well as the conclusions at which I arrived. This will enable him to see the subject in all its bearings, with all its pros and cons, and to draw his own conclusions should mine not obtain his approval.

Whatever the defects of the present volumes may be—and, no doubt, they are both great and many—I have laboured to the full extent of my humble abilities to group and present my material perspicuously, and to avoid diffuseness and rhapsody, those besetting sins of writers on music.

My researches had for their object the whole life of Chopin and his historical, political, artistical, social, and personal surroundings, but they were chiefly directed to the least known and most interesting period of his career—his life in France, and his visits to Germany and Great Britain. My chief sources of information are divisible into two classes—newspapers, magazines, pamphlets, correspondences, and books; and conversations I held with, and letters I received from Chopin's pupils, friends, and acquaintances.

Prefixed to the first volume of the present biography the reader will find one of the portraits by Kwiatkowski, an etching after a charming pencil drawing in my possession, the reproduction of which the artist has kindly permitted.

"The two volumes are so rich in absolutely new facts concerning Chopin's life, and so valuable in interesting and, for the most part, unprejudiced analytical comments upon the composer's works, that in the future we may reasonably expect the book to be frequently quoted whenever the writings of the 'Ariel of the piano forte' are in question. To the large majority of readers, however, the true story—told with all the evidence that can be collected from letters and from the reports of onlookers to support the truth—of the romantic love of the pianist-composer for the eminent novelist, Madame George Sand, will be of the supremest interest. Nearly 200 pages are devoted to this episode, which was not only the most momentous incident of Chopin's career, but which also practically broke his heart and led to his early death. . . . The volumes likewise contain a full list of Chopin's works, an index, an etching from one of the portraits by Kwiatkowski (so different from the glorified drawing by Ary Scheffer), and a fac-simile of Chopin's delicate penmanship from one of the 'Etudes,' which, with the preludes, mazourkas, waltzes, polonaises, and the rest, are a great deal more popular in English drawing-rooms now than they were at the date of the composer's death, a few months short of forty years ago."—*Daily News*.

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